THE GRAPHICS MAGAZINE FOR MACINTOSH® USERS

mactoday

Graphics • Multimedia • Web Design

March/April 2000

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THE LATEST ON APPLE'S COOL NEW OPERATING SYSTEM

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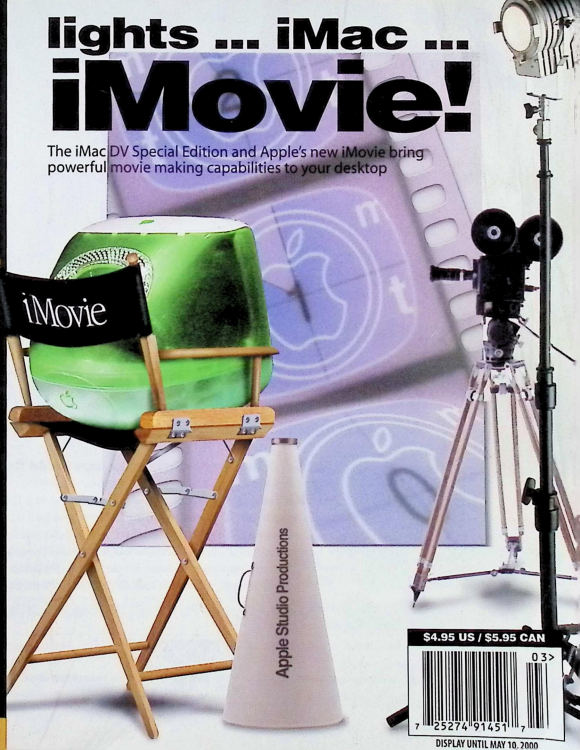

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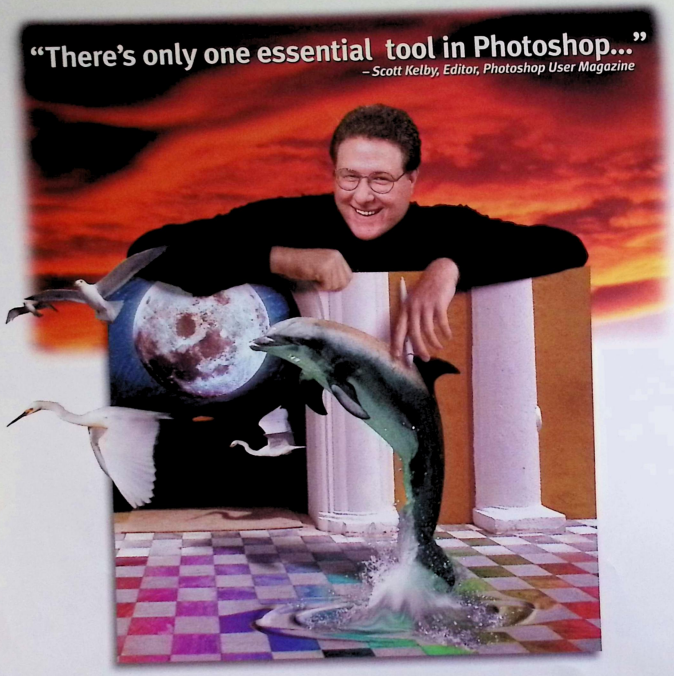
"There's only one essential tool in Photoshop..."

– Scott Kelby, Editor, Photoshop User Magazine



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To put it in a nutshell, this baby is sweet. If you're interested in making your Photoshop images fly off the page, grab onto one of these – and hold on for the ride."

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Here's what all the fuss is about—Apple's iMovie really does turn anyone with an iMac DV and a digital camcorder into a movie director. Microsoft is coming out with a "knockoff" of the iMovie, and the PC magazines are already coming up with sample titles for their feature articles. Since we used "Lights … iMac … iMovie," they're probably going to use a title that fits their platform more closely, like "Lights … Tech Support … Reinstall."

22]- X MARKS THE SPOT

Apple's soon-to-be-released operating system (Mac OS X) will yet again revolutionize the computer industry. Since Microsoft is already shipping Windows 2000, I guess Apple thought it was safe to give us some pre-release shots of Mac OS X in action. Besides, Microsoft already knew what Mac OS X looked like; it's just that all their images were taken with a tiny black-and-white spy camera.

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Gees, we turn our backs for one minute, and Steve Jobs sneaks off to Tokyo and introduces a bunch of new fast Macs and a special iBook. Isn't that just like him?

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What would you do if you were getting ready to release a major new software product, but the engineers told you it had over 63,000 bugs? Of course, you wouldn't release it until they were fixed, right? But what if you were Microsoft? Ahh, well, that's different.

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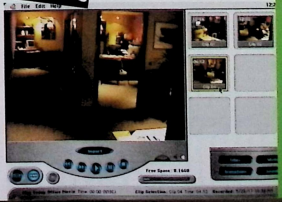

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It doesn't come with a standard floppy drive.

After all, why would you want a standard floppy drive.

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Hey, you're going to buy a drive for that iMac. Make sure it's one that can handle all of your big ideas. And, equally important, your smaller ones.

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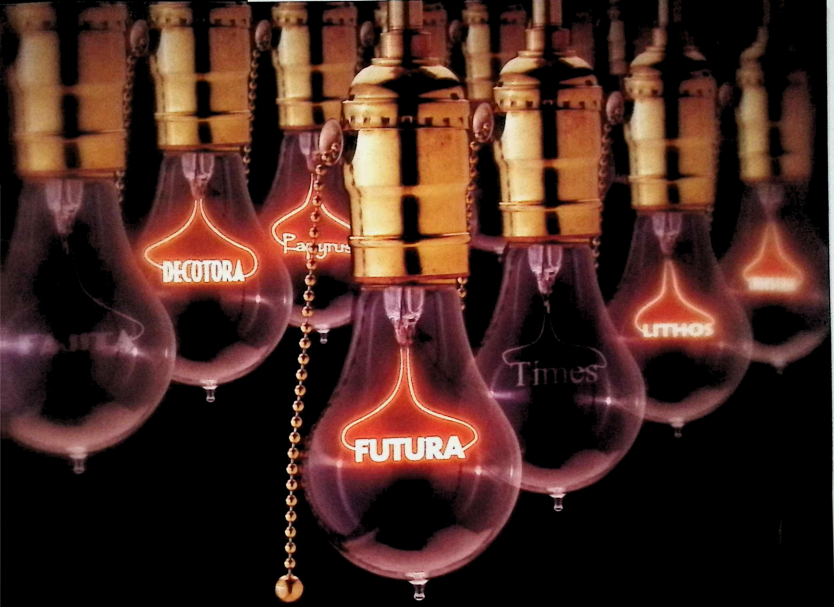

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mac today

The Graphics Magazine for Macintosh® Users

Volume 8 • Number 2

PUBLISHED BI-MONTHLY BY
KW Media Group
1042 Main Street • Suite 201
Dunedin, FL 34698
Offices: (727) 735-9213
email: letters@mactoday.com
www.mactoday.com

SUBSCRIPTIONS (SIX BI-MONTHLY ISSUES)
$17.95 payable to Mac Today
or call toll free (877) MAC-TODAY
or subscribe online.

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COVER DESIGN
By Felix Nelson using Adobe Photoshop 5.5. Stock images courtesy of PhotoDisc. iMac photo taken with Ricoh RDC 5300. No animals were harmed in the creation of this cover. Action figures sold separately.

SPECIAL THANKS TO
Terry "T-bone" White (he always comes through), Lake, and Dianne Coman.

HOW WE DO IT
Mac Today is produced using a Dell Precision 420 workstation running Windows NT, a Gateway Performance 750 Deluxe with Win 98, and a Compaq SP 700 workstation. Not really. Made you look!

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EDITOR'S NOTE

steve's big payday

Just in case you haven't heard, Steve Jobs pulled the handle on the "iCEO slot machine" and out came his own luxury private jet and nearly a billion dollars in stock options. This is a pretty sweet payday for a man whose salary for running one of the biggest computer companies on the planet was only $1. Think about it; in just one day he went from a guy whose total yearly salary was $.09 short of buying a medium-size drink at McDonalds to a guy who could *buy* McDonalds.

This "bonus" from Apple for a job well done isn't sitting well with some people who think that this is an outrageous amount of money to pay a CEO. I have to agree; it's obscene. But I think Steve's worth it. Well, let me rephrase that: I don't think there's any CEO at any company on the planet that could do what Steve has done or deserves a bonus as big as Apple's board elected to give him. So I guess what I'm saying is: "It's a boat-load of money, and if somebody has to get a bonus that big, I'm glad it's Steve Jobs, but at least he earned it." Or came as close to earning that amount of cash as any person can come.

I imagine if Steve announced he was looking for another CEO position, he'd easily get an offer worth many times more.

It's funny, shortly after I heard about Steve's bonus, I heard an entirely unrelated entertainment news blurb that pop star Michael Jackson's net worth was estimated around $150 million. Here's Michael Jackson, once the biggest star and celebrity on earth, a pop icon from the time he was about nine years old, with some of the biggest selling records of all time, and in one day a computer company executive gets a bonus that is more than seven times Michael Jackson's total net worth. Is this a weird time we're living in or what? Still, I think Apple got a bargain.

First, let's contrast Steve Jobs and Bill Gates. Mr. Gates has probably the easiest job in corporate America. He's king of the biggest software company in the world. His company may as well be printing its own money, and there's hardly a competitor anywhere in sight for any of their products. A lot of people would really like that job. I understand he earns a pretty fair income, as well.

On the other hand, there's Steve Jobs, who (when he came on at Apple) took on what many consider to be the single hardest CEO job in America at a company whose stock had fallen to an all-time low, and if falling sales didn't get Apple, the media surely would. Executives were jumping ship left and right, and there were rumors of takeover attempts and secret buyout meetings. The situation was about as bad as Steve could have walked into.

Scott Kelby and Jim Workman

But he came on and took a salary of only $1 per year. He didn't have the multi-million dollar compensation package of his predecessor, and Apple was in a worse position when he took over than it had been in years. But Steve didn't just turn Apple around; he took Apple to places it had never been. He not only put Apple in a position of respect but also envy. He put Apple's name on everyone's lips. He made PC users wake up and smell the coffee, and he took Apple to its highest stock price in history—and he did the whole thing within just a few years. What he did was nothing short of a miracle, and I imagine if Steve announced he was looking for another CEO position, he'd easily get an offer worth many times more.

Also, remember that Steve didn't get a billion-dollar bonus—he got the option to buy ten million shares of Apple stock at a specific price. If Apple's stock doesn't go up, those stock options are almost worthless. What Apple's board effectively said was, "Here's a jet. You da man! Now, if you can keep this up and take our stock even higher, you can make some serious jack." I had always been fairly critical of Apple's board (in the pre-Steve era), but I really think this was what they were faced with: "He's done a better job than probably any CEO, at any company, anywhere on earth. Let's give him the moon, and maybe he'll stay." And if it was that bonus that had him drop the "i" from in front of CEO, I think they got a bargain.

Scott Kelby Jim Workman

SCOTT KELBY
Editor-in-Chief

JIM WORKMAN
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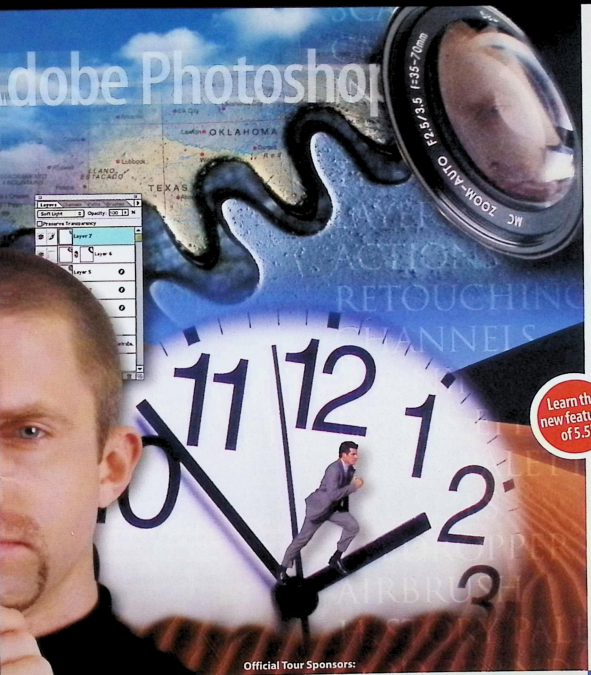

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We reserve the right to edit letters for length, clarity, and to poke fun at you if you're a PC weenie.

god hates macs?

Are you sure the anti-Mac site mentioned in your last issue, godhatesmacs.com, exists?

Netscape keeps saying it can't find that server, although it is indexed in AltaVista.

MATTHEW CHALMERS
guignol@erols.com

Dear Matthew:
One of the main benefits of bringing a site like godhatesmacs.com to our readers attention is that shortly after we do, most of these sights seem to quietly go away. In other words—our work here is done.

pc users reading *mac today*

I got my first issue of your magazine in the mail today and started with your "Reader Feedback" page. What surprises me is how many PC users read your magazine and then take the time to write in and complain! What's the matter, aren't there enough PC magazines for them to read?

Thanks for the ten reasons the Mac is best ("Life in the Mac Lane")—I always knew I loved my Mac but was unable to explain to my friends why—well, of course! Because I love doing graphics!

JODY G
jodesigns4u@yahoo.com

eject lesson

It looks like Kevin T. Fields (PC Weenie who wrote you in the Jan/Feb 2000 issue) has added his name to the many brilliant Wintel PC users who can't figure out how to eject a floppy from a Mac. Look, Kevin, just press the Command and E keys at the same time and it will pop right out. Think you can handle it?

Like I've always said, Macs are for working, PCs are for playing games (although, I think Nintendo is even better at that!).

JACK REID
jreid1224@yahoo.com

mac/pc pricing

I saw a letter about Apple ripping off customers in your Nov/Dec '99 issue of *Mac Today*. Well, I did a little research and here's what I found. First, the Macintosh price:

Power Mac G4 400 Mhz, 1-MB cache running at 200 Mhz, Mac OS 9 (true 32-bit OS), 384 MB RAM (expandable to 1.5 GB), 18-GB Ultra SCSI-2 drive (expandable to 100 GB), Apple 17" Studio monitor with ColorSync, Ethernet all built-in (not taking up PCI slots), DVD-RAM, ZIP 100 MB, Extra SCSI card for older peripherals, USB, and Fire-Wire ports built-in. Total: $4,300.

Then I went to the DELL online store and tried to get something close to the Mac shown above (Pentium III 600 MHz running Windows NT). It's a slower machine, with no FireWire, and no DVD-ROM, and the total was $5,800.

So, with a reputable PC manufacturer like DELL, I would wind up paying $1,500 more to get something less. Somehow I just don't understand people who say, "Macs are too expensive." As far as I'm concerned, Mac is *less* expensive for *more* return on your investment.

I even tried this with a lower-end DELL desktop, and the price still wasn't all that great after adding stuff that otherwise come with the G4.

Thanks, Apple, for giving me an awesome product for a good price!

Hiroto5@aol.com

we're not all that mean

According to a letter in the *Mac Today* Nov/Dec '99 issue, some people seem to think that *Mac Today* is way too harsh toward Microsoft and PC users. I don't think so.

Besides the "sense of humor" aspect of the whole thing, I have absolutely no sympathy toward PC users being called "weenies" and "idiots." Most consumers don't take enough time to know the truth behind the product they are buying.

Ask ten PC users why they bought a PC instead of a Mac, and many would say things like, "because everybody else is using PC," "my company uses it," "PC is industry standard," etc.

In other words, they would tell you that they were so lazy and uneducated that it's easier to just follow the masses like sheep.

It's good for us to help them try change, but they are *still* idiots and weenies. Heck, I used to be one of them. I used Wintel PC exclusively for six years and then recently switched to 100% Mac. I know what it's like to be a weenie. Do I think *Mac Today* is mean? Nah, they're just being honest.

PitkinCat@aol.com

Dear Pitkin Cat:
We don't ever call PC users idiots in the magazine (even though that letter said we did). We may think it, we may call them that in our offices, and we may believe it with every fiber of our being, but we never say it. It's just implied. ;-) Actually, not all PC users are weenies. It's a particular type of personality profile: the kind of person that would write a Macintosh magazine a nasty letter, even though they don't use Macintosh. That, my friends,

7:26 a.m. Your project is due in an hour ...and you don't have the software you need!

Introducing eMacSoftware.com, your gotta-have-it-right-now software store, offering downloadable and boxed software. Our Mac-only selection includes not only hard to find titles, but your favorite products from companies like Quark Inc., Extensis Corp., Alien Skin Software, DiamondSoft Inc., and many others. Choose from a wide variety of plug-ins, clip art, add-ons, and font management programs. We also provide daily Macintosh news, customer submitted reviews, freeware & shareware, and our exclusive Macintosh-product update notification service. In short, we are the professional Macintosh store that never closes...no matter what the hour!

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FEEDBACK Continued

is a weenie. And when we get one of those letters, it's time for a weenie roast.

tell the truth!

A friend of mine turned me on to your magazine a couple of years ago saying, "It's great! They really tell it like it is, and they slam PC users all the time."

Keep up the good work! As far as I can tell, you're simply telling the truth. They *are* weenies!!

CRAIG HARVIEUX
Chicago
harv2@home.com

doesn't feel second best

In Robert Ennis' letter, he says, "I'm a Canadian. A lot of Canadians talk about Americans the way you all talk about Microsoft. Why? Because we feel second best, less successful, less potent, more envious."

As a Canadian, I can assure you that I do not feel second best, less successful, less potent or envious of Americans. In fact, without making any comparisons, I am very proud to be Canadian.

I also own a brand new G4, which has replaced my Wintel box. Well, now I live in the best of both worlds because my Mac is the fastest, most beautiful, and most powerful PC out there.

JACK MLYNEK
jack@avalanchecom.com

pc snivelers

I just found you guys and must say KEEP IT UP! Your humor and insight into the mindless PC users is extraordinary. As a dedicated Mac user, I really enjoy listening to them snivel. Congrats on a great job.

CODY DIMMITT
ag2o@earthlink.net

too much bashing?

You people have the makings of a great magazine. As a matter of fact, the 60 – 70% of your magazine that is actually devoted to the Mac and the applications it runs is already fabulous and helpful. You do a better job at making some difficult software more easily understood than any of your competition.

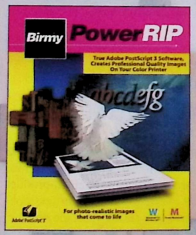
On the other hand, the 30 – 40% of your publication that is devoted to PC-bashing is boring, redundant and unproductive. Who cares?

WAYNE TURIANSKY
Shelburne, VT
culture@mac.com

Wayne:
30 – 40%? Seriously, do the math. Mac Today *is divided into four sections: Check the* **Reviews** *section: No PC-bashing;* **Multimedia** *section: No PC-bashing;* **Graphics** *section: No PC-bashing; and none of our how-to columns have any bashing. We really only make PC jokes in our* **Apple** *section, not in our Apple News but primarily in our contents page, here in the letters page (if a PC user is dumb enough to write us a nasty letter) and in Scott's "Macintosh News" section (though that's more evangelical pro-Apple stuff than PC jokes, but he gets a good one in now and then), and even then we do it for laughs, and there's nothing wrong with a little fun, even in a computer magazine. 30 – 40%? We did the math (based on our last issue), and it was just over 5% (and that's being generous). We think 5% fun, and 95% learning is a pretty reasonable mix.*

microsoft's fault

It's an interesting op-ed about "A Costly Cure for Y2K Myopia" in the January 10, 1999 edition of *The Washington Post National Weekly Edition*. Robert Kuttner, co-editor of the *American Prospect*, lays squarely at the feet of Miscrosoft blame for Y2K.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The world's most widely used PostScript RIP for color ink jet printers!

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PowerRIP, PressProof, and your Epson printer provide contract quality color reproduction.

- Comparable to 3M Matchprint and Cromalin proofs
- Adobe PostScript 3 – the professional world printing standard
- Supports 20 Epson Stylus printers from the Pro 5000 to the original Stylus Color
- Macintosh USB support for most Epson Stylus printers
- Versions for Power Macintosh and Windows NT/95/98
- Calibrated for Epson's inks and paper stocks as well as Birmy's PressProof stock, at all available resolutions
- Enhanced Image Technology
- Faster than Level 2 PostScript
- SWOP color simulation for more accurate offset press proof color matching
- User definable color calibration
- Includes 136 PostScript fonts
- Print PDFs (Acrobat Portable Document Files) directly by dropping into PowerRIP's folder
- Network ready, Server/Client and cross-platform configurable
- Chooser level printer selection on Mac platform

Birmy

Birmy Graphics Corporation
250 East Drive, Melbourne, FL 32904
Tel: 407-768-6766 Fax: 407-768-9669
www.birmy.com E-mail: sales@birmy.com

Adobe® PostScript® 3™

Citing computer-industry and government estimates, Mr. Kuttner said that the global cost of businesses and governments having to go back and fix this little software bug is around $600 billion. Yikes!

When Microsoft released Windows in the early 90s, Kuttner explained, that operating system contained the old two-digit format despite warnings as early as 1971 by the American National Standards Institute (ANSI) and as late as 1988 by the government's National Institute of Standards and Technology to use four digits or dum-da dum-dumb. And as we all know, Microsoft Windows and related third-party stuff owns more than three-quarters of the OS business. Basically, the world runs on Microsoft.

And that is why Mr. Kuttner said that "if there is a private sector villain (to the Y2K fiasco) ... it is of course Microsoft." Wait, wait ... it gets even better. Kuttner recognized greatness saying, "indeed, Microsoft's main competitor, Apple, has no Y2K problem, since every Apple computer sold since the introduction of Macintosh in 1984 has been able to automatically transition to the year 2000." You want more?

Kuttner went on to give what I regard as the reason Microsoft is, unfortunately, so dominant. "Throughout economic history," he said, "inferior technology has often won out, either through superior marketing power or because once imbedded as the standard, the inferior technology becomes hard to displace. We become dependent on the path we're on. Future historians," Kuttner wrote, obviously recognizing the obvious, "will likely cite Windows as an epic case of inferior technology displacing superior technology." An expensive lesson learned.

DENNIS BOUDREAU
HKB Design
Denver, Colorado

good reasons

Your article "Ten Reasons Why Graphics Pros Need to Use Macintosh" in your Jan/Feb issue of *Mac Today* was simply a wonderful way to communicate the problems with Windows and PCs, especially items 1, 2,5, 7 and 9.

I have been a photojournalist for a national newspaper for nearly 15 years after playing a trial lawyer in New York for nearly 23 years. However, I really blew it when I purchased a 450-Mhz PC with Win 98 and a 21" monitor. I have not found one print shop who will print my files unless I convert them to Mac/RGB/Tiff files.

What a pain in the rear and a rude awakening to say the least. They still wince and get nasty when I show up with my PC disks. I would go around telling everyone that the print shops in NYC and upstate were "cave dwellers" until I read your article.

I expect to retool my computer system as soon as Mac OS X, G4 model is shipped, even though I do not do much graphic design as your readers do.

Keep up the good work. *Mac Today* has a great sense of humor.

EMIL WARCHOLI
emil48@yahoo.com

sounds alike

So can Apple sue Compaq for naming their new computer the "iPaq," since it sounds so much like "iMac?"

MATTHEW
Chalmersusers.erols.com
guignol

Dear Matthew:
Yes, I imagine they can sue Compaq, but the question isn't whether they can sue—it's whether they can win. But I wouldn't sweat it. Compaq hasn't been able to do anything right for a while now. The iPaq "iMac sound-a-like" name isn't going to change that. mt

Conquer Disk Damage

Introducing DiskWarrior™, a revolutionary new way to restore damaged disks!

DiskWarrior is a revolutionary new utility that combats disk damage. It quickly rebuilds, recovers and optimizes your HFS and HFS Plus disk directories, eliminating all directory errors and recovering lost files. Other utilities attempt to repair disks by patching the damage. Patching can result in more damage and permanent loss of files.

100% Recovery Assurance

Only DiskWarrior builds a new optimized directory using data recovered from the damaged directory. You have 100% assurance that DiskWarrior will always restore your disks and recover your files when directory damage is your enemy.* You'll also have 100% confidence that you're getting the desired results. DiskWarrior's exclusive Preview ability lets you preview the restoration. You can examine your damaged disk in the Finder as it will appear after the directory is restored but before any changes are made to your disk.

Routine Maintenance

DiskWarrior is your first line of defense against unseen disk damage. Running DiskWarrior regularly prevents small unseen problems from becoming large ones by keeping your directories error free. You'll also keep your directories optimized to speed up overall disk performance.

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GRAPHICS CALENDAR

COMPILED BY JIM WORKMAN, KEEPER OF THE SACRED CALENDAR

adobe photoshop seminar tour 2000

April 15, May 4, May 6
May 15, May 26, and May 31

The nation's most popular Photoshop seminar makes its next stop of 2000 in Chicago on April 15. From Chicago the tour rolls into Richmond on May 4, Baltimore on May 6, New York City on May 15, Providence on May 26, and Dallas on May 31. The new seminars cover up to *Photoshop 5.5*, the latest version of Adobe's image-editing software. The seminars, produced by KW Computer Training and sponsored by the National Association of Photoshop Professionals, are designed to teach you real-world tips and tricks the pros use to get the most from their time spent in Photoshop. Sessions include Mastering Layers, Scanning/Halftones, Down and Dirty Tricks, Photo Retouching, and Designing Web Graphics.

Tuition for the full-day event, including all seminar materials plus bonus goodies CD-ROM, is just $99. Each attendee will also receive a free copy of *Photoshop User*, an in-depth how-to magazine. To reserve your seat today, call 800-201-7323 or 727-733-6225. For more info, visit www.photoshopseminars.com.

dpi 2000

March 8 – 11
Wyndham Anatole Hotel
Dallas, TX

Whatever your company produces in the expanding market of digitally-imaged graphics, you're facing a world of change and opportunity. To survive and thrive in today's competitive marketplace, you can't afford to miss DPI 2000, the eighth Annual Conference & Exhibit of the Digital Printing & Imaging Association. DPI 2000 is the international show where you'll get hands-on exposure to the latest wide-format digital imaging and graphic technologies along with related production processes. Keynoter Michael Hopwood of Adobe will kick-start the entire program on Thursday morning. Speaking on "The Evolution of the Digital Imaging Revolution," Hopwood will address key trends and developments in digital imaging. For more information on the event, please visit the event Web site at www.dpia.org/2000/.

know show 2000

March 15 – 16
Cleveland Convention Center
Cleveland, OH

Know Show 2000 promises to be bigger and better than ever before. The show will feature over 40 educational seminars, events, and luncheons lead by prominent industry experts. There will be 200 exhibits and pavilions, showcasing the hottest products and technologies. Know Show 2000 will also present a separate marketing track, showcasing dynamic speakers, seminars, and events, featuring the latest topics in advertising, direct marketing, promotion, and communications. For more information, call 1-888-644-KNOW, or visit the event Web site at www.knowshow.com.

adobe indesign workshop

March 20 – 22
Rochester Institute of Technology
Rochester, NY

InDesign, Adobe's formidable entry into page layout and design, brings new levels of typography, color, prepress and creativity to the desktop. Tap the full power of this much-anticipated software by attending RIT's exciting training program.

This hands-on workshop gives you a chance to test drive many of InDesign's key features. You'll learn to use InDesign to create and produce pages for output to printers and presses. You'll receive a free copy of *InDesign InDetail*, a 400-plus page book that explores all aspects of Adobe's new program. Written by Frank Romano—the seminar instructor—and David Broudy, the book is published by Prentice Hall. Instruction takes place in one of RIT's most advanced learning facilities, which is equipped with Power Macintosh computers and a variety of peripherals. Because class sizes are strictly limited, you'll get the personalized attention you need to understand each concept presented.

photoshopworld 2000

March 30 – April 1
Orange County Convention Center
Orlando, FL

Photoshop users from around the world meet to learn the latest techniques, share ideas, and network with other Photoshop users as the National Association of Photoshop Professionals (NAPP) holds its second annual convention in Orlando, Florida.

The focus of the event is Photoshop training and features 25 training sessions that take place over three days. There will be breakout sessions on topics like large color output, correcting images from digital cameras, creating Web animations, spot color in Photoshop, Channel tips and tricks, and many more. Trainers at this year's event will include *Photoshop User* editor Scott Kelby, Digital Mastery's Ben Willmore, *Photoshop Wow! Book* author Jack Davis, Robb Kerr, and Jim Divitale. The opening night Jam Session features each of the trainers performing their favorite tips and tricks. There is also a special concert night at the Hard Rock Cafe. The Photoshop Vendor Fair will feature the latest Photoshop technology, and Apple will host a hands-on technology lab. Sponsors include Wacom, Apple, Adobe, Kodak, AGFA, and Extensis. This year's keynote speech will be given by Adobe CEO and co-founder Chuck Geschke. Visit www.photoshopworld.com or call 800-738-8513 for more information. mt

Mac Graphics Calendar at a Glance:

DPI 2000
March 8 – 11, 2000
Wyndham Anatole Hotel
Dallas, TX
www.dpia.org/2000/

Know Show 2000
March 15 – 16, 2000
Cleveland Convention Center
Cleveland, OH
1-888-644-KNOW

Adobe InDesign Workshop
March 20 – 22, 2000
Rochester Ins. of Technology
Rochester, NY

PhotoshopWorld 2000
March 30 – April 1, 2000
Orange County Con. Center
Orlando, FL
800-738-8513
www.photoshopworld.com

Adobe Photoshop Seminar Tour 2000
April 15, 2000
Rosemont
Chicago, IL
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour 2000
May 4, 2000
Richmond Convention Center
Richmond, VA
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour 2000
May 6, 2000
Baltimore Convention Center
Baltimore, MD
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour 2000
May 15, 2000
Jacob K. Javits Con. Center
New York City, NY
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour 2000
May 26, 2000
Rhode Island Con. Center
Providence, RI
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour 2000
May 31, 2000
Arlington Convention Center
Arlington, TX
800-201-7323
www.photoshopseminars.com

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a brief message to our competitors:

EarthLink: the ***official*** Internet provider for Apple®.

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Providing the best Internet access is more than an admirable goal. It's our mission. And that makes us different from every other Internet service providers—we know you Mac® people can appreciate that.

The other thing that makes our super fast, reliable, and easy-to-use service different is that Apple asked us to be their ISP. Exclusively.

So for award-winning access, support, and much more, go with the company Apple goes with.

We don't mean to thumb our noses at the competition, so to speak. Well, we sort of do.

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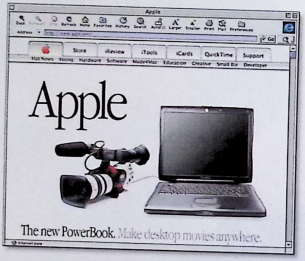
MACINTOSH NEWS

plus gossip, scoops, and other cool stuff!

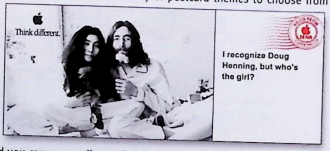
BY SCOTT KELBY

Apple intros new Web site look and features



If you haven't been by Apple's Web site lately, it's time to check it out. Apple introduced a totally new look to their site with those juicy Mac OS X-style glass (plastic?) navigation tabs.

The new site features a host of new services, including the amazing iTools section. One of the slickest features of the new site are the iCards where you can send Apple postcards to friends/co-workers via email. They have a variety of postcard themes to choose from



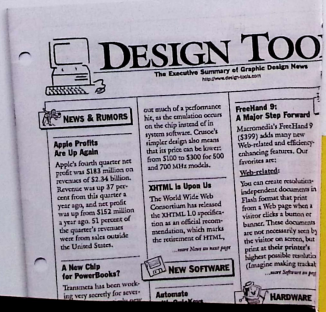
(like Think Different, Macintosh product shots, art classics, etc.), and you can personalize each card with your own message. Check our "Apple News" section for more on Apple's site update, then visit Apple's Web site to send your own iCard.

The Macintosh: Ten years ago today (BY JAY NELSON)

Design Tools Monthly is a monthly executive news summary for graphic designers. The publication is totally Macintosh oriented, and in each issue they have a fascinating article on what life was like for Macintosh users ten years ago. I have to admit, it was pretty scary (and wildly expensive) back then. I've been a subscriber for years, and we were able to convince (threaten, pressure, etc.) Jay Nelson (*DTM's* Editor) into letting us reprint that article here in our Mac news section each issue. If you'd like to get a free issue of *Design Tools Monthly,* stop by their Web site at www.design-tools.com.

So here's what it was like for those Macintosh pioneers:

- Ten years ago today, Macintoshes had a 90-day warranty. If your Mac broke after 90 days, you had to pay for the repair.
- You could buy a used Mac Plus for the same price as today's iMac DV: $1,295. For real publishing power, a Mac IIci with 4 MB of RAM and an 80 MB hard drive cost $6,000.
- The new 9600-bps modems cost $1,199. If you couldn't afford that, a 2400-bps modem was just $699. And speed was important because online services such as CompuServe and AppleLink charged hefty by-the-minute fees.
- You could add Ethernet networking capability to your Mac with a $600 card. And you wanted one because the IEEE standards committee was soon to approve today's 10Base-T Ethernet standard.
- Adobe released Photoshop 1.0, which required only 1 MB of RAM and cost $895.


DESIGN TOO
The Executive Summary of Graphic Design News
http://www.design-tools.com
NEWS & RUMORS
Apple Profits Are Up Again
Apple's fourth quarter net profit was $183 million on revenues of $2.34 billion. Revenue was up 37 percent from this quarter a year ago, and net profit was up from $152 million a year ago. 51 percent of the quarter's revenues were from sales outside the United States.
A New Chip for PowerBooks?
Transmeta has been working very secretly for seven
cut much of a performance hit, as the emulation occurs on the chip instead of in system software. Crusoe's simpler design also means that its price can be lower: from $200 to $300 for 600 and 700 MHz models.
XHTML is Upon Us
The World Wide Web Consortium has released the XHTML 1.0 specification as an official recommendation, which marks the retirement of HTML.
NEW SOFTWARE
Autounite
FreeHand 9: A Major Step Forward
Macromedia's FreeHand 9 ($399) adds many new Web-related and efficiency-enhancing features. Our favorites are:
Web-related:
You can create resolution-independent documents in Flash format that print from a Web page when a visitor clicks a button or banner. These documents are not necessarily seen by the visitor on screen, but print at their printer's highest possible resolution. (Imagine making trackat
HARDWARE

Make Photoshop your slave.

Every day's a struggle, isn't it? You grab your coffee, maybe a bagel, and trudge to your machine - dreading the lethargic mouse, the apathetic redraw. The incessant "Out of Memory" errors.

But there's hope. Accelerated video. A new processor. A buttload of RAM. Just waiting for you, at UpgradeStuff.

Drop the bagel. Make Photoshop your slave.

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www.upgradestuff.com

newer technology

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newer ram

Helping older Macs kick butt.™

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Only 63,000 known bugs? Let's ship it!

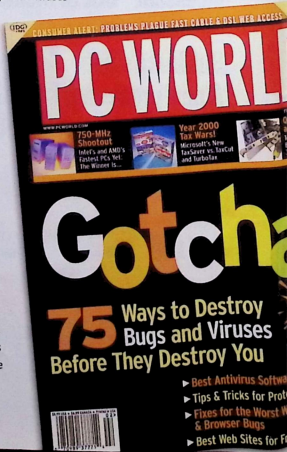
As you've probably heard, Microsoft is shipping Windows 2000, the latest version of the Windows operating system. Well, it seems that *PC Week* got a hold of an internal Microsoft memo that acknowledges that Microsoft ". . . has identified some 63,000 potential problems to be addressed in the next release of the product." The author of the article, *PC Week's* Peter Coffee, states, "That's a staggering number." Amazingly, Microsoft is still shipping it, even though they know 63,000 potential problems (bugs) are there.

Mr. Coffee quotes the leaked internal Microsoft document in which it says "bugs are inherent in computer science." Mr. Coffee's response to this is that it "is patently false in theory and bad economics in practice."

So let's pose this question: If Microsoft is going to ship a product it knows has 63,000 bugs, why in the world are they doing it? I think the answer is pretty clear. But still, there will be people lining up overnight to wait for the computer store doors to swing open so they can be among the first to give Microsoft their money and to have their machines hopelessly crash shortly thereafter. Honestly, I used to feel sorry for PC users, but I'm getting to the point where I think they deserve it.

PC World magazine gets on the Windows bug's bandwagon

The February 2000 issue of *PC World* magazine was a Macintosh ammo love-fest. The cover alone gave you a real glimpse into the world of owning (and maintaining) a PC. It read, "Gotcha! 75 Ways to Destroy Bugs and Viruses Before They Destroy You." At the same time, the cover stories for the Macintosh magazines were: "Apple's New OS X *(Macworld)*; "A Sneak Peek at OS X *(MacAddict)*; "Online Investing Software" *(Mac Home)*; and "Lights . . . iMac . . . iMovie" here in *Mac Today*. It's amazing how many cover stories of PC-related magazines are dedicated to troubleshooting PC and Windows problems. Shouldn't that tip somebody off?


CONSUMER ALERT: PROBLEM'S PLAGUE FAST CABLE & DSL WEB ACCESS
PC WORL
750-MHz Showdown
Year 2000 Tax Woes!
Gotcha
75 Ways to Destroy Bugs and Viruses Before They Destroy You
Best Antivirus Softw
Tips & Tricks for Prot
Fixes for the Worst
& Browser Bugs
Best Web Sites for

But perhaps more entertaining (for me anyway) is Stephen Manes back-page column in the magazine. I always enjoy reading Mr. Manes, because he's very witty, writes in a very casual Macintosh style (for a PC user), and most of all he tells it like it is—especially when it comes to the PC and Windows. The title of his article is "A Brief Personal History of PC Bugs," and the pull quote that appears under his photo pretty much says it all, "Microsoft still reports issues (its charming term for bugs) with products it has been selling for years." You can pretty much see where he's headed. He chronicles his first run-in with PC Bugs back in 1982 and quickly brings you up to his present day bug traumas.

But what really says it all is his last sentence. I guess it's because it *really* puts the whole PC thing into perspective. He writes, "Is there any other industry where virtually every new product makes you wonder 'Will it wreck my machine? Will it actually work?' " This is the main point we argue with PC users again and again. The entire PC platform is so rife with technical problems, bugs, and never-ending support problems that we (as Mac users) can't imagine why the public puts up with it, and even more amazing is how many PC users are willing to defend it.

MACINTOSH NEWS

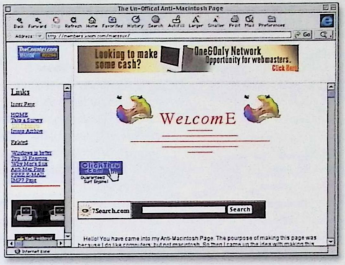
The Un-Official Anti-Mac Page

http://members.xoom.com/macssux/

Finally, an anti-Mac page that I can have some respect for. I respect it because it says, right up front, exactly what I was thinking, "I know that this front main page blows, in other words, it's not that good, but after time, it will improve." I sat there and stared at it for quite some time, but it didn't improve. Hmmm. . . . ;-)

Besides the finely crafted aesthetics, the highlight of the site is the 100 reasons Macs suck. It included such well researched items as: "There is no reboot button; every time it accesses Java, it closes; there's no easy way to get into the computer to fix it; every day the computer needs a new battery; and a host of other "out-there" reasons. What was his number one reason? "Macs are a rip-off."

The entire site is a tribute to the fact that the site owner's knowledge of Macintosh is right up there with his knowledge of professional Web design. In fact, I'd have to say he knows significantly more about professional Web design.


The Un-Official Anti-Macintosh Page
Looking to make some cash?
Links
WELCOME
Search
Hello! You have come into my Anti-Macintosh Page. The purpose of making this page was

But really, does his main page "blow?" In other words, is it "not that good?" Stop by yourself, tell him how much you enjoyed his "100 Reasons" list, and perhaps you can share some of your comments on his beautiful creation.

ABC show proves Microsoft's slogan doesn't work

The advertising executives at Microsoft had to be absolutely cringing during the February 3 airing of ABC's mega-hit "Who Wants to Be a Millionaire." During the game, host Regis Philbin asked the contestant this question: "Which computer company's slogan is 'Where do you want to go today?' " (Microsoft has been using this for years).

Well, the contestant didn't know and actually had to use a "Lifeline" to poll the audience for help (this is where the ad execs started twitching). The four possible answers where: Apple, Dell, Microsoft, or IBM. I can only imagine how quickly the Microsoft ad execs were updating their resumes when the majority of the audience *didn't* know it was Microsoft's slogan. In fact, 51% of the audience thought it was either Apple's, Dell's, or IBM's slogan. 20% voted that it was Apple's slogan (which is Think Different). At least Microsoft is consistent—even their slogan doesn't work well.

Gossip and Scoops

***AV Video* magazine readers pick Apple Macintosh G4 over SGI and IBM/NT**

AV Video Multimedia Producer magazine recently announced their winner of their annual Platinum Award in the Graphics Workstation category. According to *AV Video*, this honor is bestowed to ". . . the best this industry has to offer, and that assessment comes from you, our readers, who use these tools every day. Well, the readers spoke and chose Apple's Power Mac G4 over the SGI 320 Visual Workstation, and IBM Intelli-station M Pro P III (based on Win NT). Next time some PC weenie tells you how great NT is, ask them why *AV Video* magazine readers chose Apple's G4 over SGI and NT. Then giggle.

***PC Week* article says Gateway blaming Intel for poor financial performance**

Don't'cha love it when the shoe's on the other foot? This time it's on Gateway's as their earnings (announced in January) fell significantly short of analyst predictions, and they pretty much pointed the finger at Intel for not being able to get enough chips and motherboards (according to a *PC Week* article by Ken Popovich). That's a shame. Gee, I wonder if *Wired* magazine will run a cover story with the Gateway logo surrounded by barbwire and the word "Pray," like they did when Apple was having troubles.

Sun Microsystems CEO on Microsoft Innovation

The January 24 issue of *Business Week* had a quote from Sun Microsystems CEO Scott McNealy that jumped off the page at me. He was commenting on Microsoft innovation (an excellent oxymoron).

McNealy was quoted as saying "Microsoft has never innovated on anything. They've acquired or stolen their way to everything." Ouch, baby, that one stings! mt

Bye-bye, Billy boy

Bill Gates, Microsoft's co-founder and the arch-foe of Netscape, Sun and the Justice Department, announced in January that he was turning over more power to his number two man. Gates will retain the title of company Chairman but will pass over the CEO's reigns to President Steve Ballmer. Gates will also take on the newly created role of Chief Software Architect.

It's too early to know exactly what the ramifications of Gates' decision will be, but PC-industry executives rarely step out of the inner sanctum of power when they expect the future to be rosy and bright. Let's hope so, anyway. ;-)

The Bottom Line

Apple has come out with some fantastic news in the past few months. Don't miss the aforementioned Internet services at www.apple.com, the preview of the awesome forthcoming Mac OS X at www.apple.com/macosx, or the improvements to QuickTime at www.apple.com/quicktime.

The best news for the company, though, was its announcements pertaining to the first fiscal quarter of 2000, which ended at the beginning of January. Apple announced a $183 million profit, much-higher-than-usual revenues, and a monumental 1.37 million units sold. As Steve Jobs pointed out, that equates to one Mac sold every six seconds of every minute of every day for three months. Apple's sales grew much faster than the industry at large, and it is slowly expanding its much-maligned share of the market. Oh ye of the Macintosh faithful, this is your time in the sun. Stand and be recognized. mt

APPLEWATCH

What's happening on the Apple scene

BY GEOFFREY HARRIMAN

Beyond the Box

Apple has finally unveiled its Internet strategy in full force. At January's Macworld Expo in San Francisco, master showman and (no longer-interim) CEO Steve Jobs presided over the introduction of iTools, iReview, and iCards, the online services that make up the core of Apple's Internet plans.

This is the sort of plan that pundits had been waiting for Apple to announce for more than a year. Apple is carving a different role for itself than any other single Internet company. It will be a kind of Internet service provider (ISP), portal, e-commerce site and provider of online content—all at the same time. Sound big? It is.

For subscription services, Apple has partnered with newly merged Mindspring/Earthlink. "Apple will profit from each and every Earthlink subscriber," said Jobs during his address. There, however, the normalcy ends.

Mac OS 9 and iTools work together in a brand new way. For instance iDisk appears on your desktop like any other disk, and users interact with it as they would any local removable disk (see "Apple Introduces New Internet Services: iReview, iTools, and iCards" opposite page for details on other services provided). This is something that would be impossible if Apple didn't make both the OS and the Web software. The result is a brilliant, convenient, simple solution available exclusively to Macintosh users.

Apple is the only company in the personal computer industry that can be accountable for the whole computing experience. iTools represents a bold, intelligent, and unprecedented new kind of Internet service. This is the right way to integrate the Internet into your OS. Are you listening, Microsoft?

FireWire spreads like Wild Fire

The high-speed I/O technology Apple invented to succeed SCSI is beginning to take wing. More than a dozen new FireWire (also referred to as IEEE 1394) devices were introduced or announced at Macworld San Francisco; the good news is that the products are beginning to diversify.

FireWire's specifications have always been impressive: a maximum throughput of 400 MBps, up to 63 devices in a chain, dynamically loaded drivers, no need for termination, hot pluggable ... the list goes on. As with many promising technologies, though, FireWire took a little while to catch on. For a long time, its use was limited mainly to digital camcorders. Though these devices have proliferated and become increasingly important, thanks to Apple's focus on desktop video editing, predominance in one kind of peripheral does not a standard support.

The good news from Macworld and Macintosh hardware developers everywhere is that other kinds of devices are slowly becoming FireWire-ready. Apple's Product Guide now lists more than 80 FireWire devices, which go beyond video cameras to include hard disks, removable storage drives, disk arrays, and even printers. It seems FireWire may do to SCSI what USB is doing to ADB, parallel, and serial connectors. Apple is on to something hot here and is once again leading the personal computer industry. mt

APPLE NEWS

The latest news from the Mothership

BY BILL CARROLL

Apple introduces new Internet services: iReview, iTools, and iCards

In an attempt to create a stronger presence on the Web, Apple has introduced a set of services and tools to enhance the Internet experience for Mac Users of all ages. To get started, you need Mac OS 9 and an 18-year-old to set up your free account at Apple's Web site (www.apple.com).

iReview is a Web site containing reviews of other Web sites. iReview is designed to help new users find the best sites on the Internet. Apple and Mac users have ranked and reviewed Web sites from all types of categories, and this information is added to the online assortment of reviews. It's very cool.

iTools is a set of four tools. First is *Mac.com*. It is a free email account ending in (you guessed it) mac.com. Sound impressive? Make sure you email your PC friends with your new email account. A nice option is the ability to forward your email if you want to use your present email account. The next iTool is *KidSafe*. Apple should really be congratulated for this effort to make the Internet a safer place for children. Apple uses the new Multiple Users feature in Mac OS 9 to implement the KidSafe tool. It only lets your children go to select Web pages from over 55,000 educator-approved sites. You have the ability to add/subtract from these sites. Next, *iDisk* gives users 20 MB of secure hard drive space that makes it easy to share pictures or movies on the Internet. With digital cameras and scanners becoming so popular, this feature is very useful. Using iDisk is as easy as using a folder on your desktop. Saving the best iTool till last holds true in the case of *HomePage*. In a matter of minutes you are able to create your very own Web site using defined templates. Apple makes it easy with step-by-step instructions that would be hard to mess up. For the icing on the cake, you are able to use the movies and pictures you store on your iDisk in your HomePage! You can edit, remove or replace your HomePage at any time.

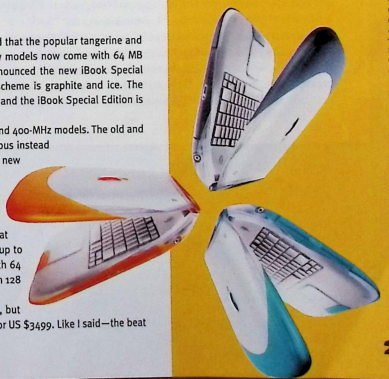
Finally, there is iCards, an online greeting card service open to anyone on the Internet. Users can choose from specialized graphics and typefaces, then add a personal message. The card appears to the recipient directly in their email, not as an attachment or URL. And like HomePage, any picture that you have stored on your iDisk can be used on Apples iCards. It's really neat and easy to do. So grab your toolbox fool of iTools, jump on the Net, and have fun.

And the beat goes on…

At Macworld Expo in Tokyo the hot-selling iBook just got hotter. Apple announced that the popular tangerine and blueberry 300-MHz models are doubling their RAM and hard drive size: The new models now come with 64 MB RAM and 6-GB hard drives. The best feature? No price increase! Apple also announced the new iBook Special Edition. Following the trend of the iMac, the new iBook Special Edition color scheme is graphite and ice. The Special Edition sports a 366-MHz G3 processor. The iBook price is still US $1599, and the iBook Special Edition is US $1799.

The new G3 400-MHz and 500-MHz PowerBooks replace the current 333-MHz and 400-MHz models. The old and new models look the same, but Apple designed the new models with a 100-MHz bus instead of 66 MHz. Apple stated that, outside of the G3 chip, the architecture of the new PowerBooks is like the new G4 machines. The present G4 chips are too power-hungry and hot for portable use at this time. FireWire connections replace the SCSI interface. If you own a digital camera with FireWire support and the new PowerBook, it's like having a movie studio on wheels. Video gets a big boost by equipping the new laptops with ATI's new Rage Mobility 128 graphics controller that includes 8 MB SDRAM. Apple says the chip offers twice the 2-D performance and up to three times the 3-D performance used in previous PowerBooks. The 400 MHz, with 64 MB RAM and a 6-GB hard drive, sells for US $2499, while the 500-MHz model, with 128 MB RAM and a 12-GB hard drive, sells for US $3499.

Apple also announced speed bumps for their G4 series. It sounds like déjà vu, but the new G4s will be 400 MHz for US $1599, 450 MHz for US $2499, and 500 MHz for US $3499. Like I said—the beat goes on. Keep it Up Apple. mt



Apple hits the bull's-eye with its newest operating system

BY BILL CARROLL

At Macworld Expo in San Francisco, Steve Jobs introduced us to the future with the much-anticipated announcement of Mac OS X. Over the next 12 months, Apple will be making the transition from Mac OS 9 to Mac OS X, and by this time next year, Macintosh computers will be shipping with an interface inspired by Apple's new trend-setting designs of late. A lot of people tend to resist change and the new operating system brings a lot of change to the desktop, both above and below the surface. So is Mac OS X for you?

marks X the spot!

To help ensure that Mac OS X *is* for you, Apple has included three critical environments into Mac OS X: Classic, Carbon, and Cocoa. Classic will let you run all of your software that is Mac OS 9 compatible. However, it won't take advantage of all Mac OS X's features. Carbon applications *will* take advantage of all Mac OS X has to offer, including the pre-emptive multitasking and protected memory. The third environment, Cocoa, will give developers the tools they need to build the apps of the future.

The new user interface created by Apple, dubbed Aqua, is a major advancement in personal computing. Aqua features the "Dock"—a revolutionary new way to organize everything from applications and documents to Web sites and streaming video. Aqua also features a completely new Finder, which dramatically simplifies the storing, organizing and retrieving of files—unifying these functions on the host computer and across local area networks and the Internet.

Aqua offers a stunning new visual appearance, with luminous and semi-transparent elements, such as buttons, scroll bars and windows, and it features fluid animation to enhance the user's experience.

At the core of Mac OS X is Darwin, Apple's advanced operating system kernel. Darwin is responsible for all kinds of neat features and greatly improves existing things like networking. Darwin has a robust protected memory architecture that should make system crashes a thing of the past. In addition, Darwin has a super-efficient virtual memory manager to handle memory for applications, like Photoshop, that need lots of memory to open large files. Out-of-memory messages should be gone, too (unless, of course, you don't have enough memory installed in the first place. And one can only guess what number users will see next to the Mac OS column when they go to "About This Computer" under the Apple menu, which is now in the center of the Mac menu bar). You really owe it to yourself to visit Apple's Web site and check out the in-depth explanations of all the goodies.

Apple has said that more than 100 leading developers have pledged their support for the new system. In addition, Apple claimed that Mac OS X will run most of the over 13,000 existing applications without modification. Repeat that again: 13,000 applications. Mention that to your PC friends that say there's no software for the Mac.

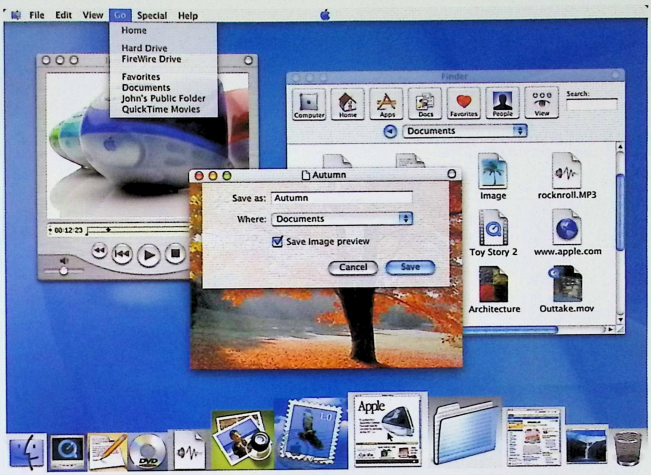
What will you need to run Mac OS X? A PowerPC G3 or G4 processor chip and a minimum of 64 MB of memory. Enjoy it, I know I will. . . .

New Finder

Large buttons instantly take you to your favorite areas on your computer. Click on the Home button and blam! you're instantly back to the Home directory—which can be on a disk drive or on a network. The File Viewer knows the location, so you don't have to. Get to your favorite applications, documents, and the people with whom you most often communicate, in a flash.

Open & Save Dialog Boxes

You have to love this; Save and Print dialog boxes will now attach themselves as panels to your documents. They slide out from the window title and are translucent, allowing you to see the document below it. You can have multiple documents open without having to take action before proceeding to another task as we have in the past.



Quartz & PDF

The new 2-D graphics engine named Quartz is based on the Internet-standard PDF (portable document format). What does this mean? On-the-fly rendering, anti-aliasing, and compositing of PostScript graphics. What does *this* mean? Sharper graphics (even when enlarged), enhanced quality of PostScript graphics, and the ability to have translucent controls and menus. Mac OS X also has built-in support for PDF, so all of your applications can take advantage of that format.

Gamers

OpenGL, the hot 3-D technology used by most leading games and their developers, will go into warp speed. It will be built into Mac OS X, and Darwin will take OpenGL to a whole new level that will leave PC Gamers crying, but go ahead and rub it in.

Aqua

The Dock

The Dock is one of the coolest features of Mac OS X. The Dock sits at the bottom of the screen and holds applications, documents, storage devices, and just about anything else you can think of. The icons resize themselves to make room for all of your files and applications that you want access to at the click of a mouse. If they get too small, run your mouse over them for a little magnification. It's a snap to switch applications, check mail, preview graphics, and on and on. mt

QuickTime Technology

The engine that powers iMovie and Final Cut Pro, Apple's cutting-edge digital video editing software, is included with Mac OS X. This lets you watch live streaming online events, play your favorite MP3 audio tracks, or create your own home videos. Mac OS X apps will be able to take advantage of this technology for creating unique documents.

Icons

For the past 15 years, icons have been 32 x 32 pixels. Pouring a little Aqua on these dusty old icons, Mac OS X will support icon sizes of up to 128 x 128 pixels in photo-like quality. You will now have the ability to resize them, and under the new graphics engine, the icons will retain their photo-like appearance.

IMAGES COURTESY OF APPLE COMPUTER, INC.

READER PROFILE

Each issue we profile one of our cool readers, then forward their answers to the CIA for their files. This issue we're proud to profile:

Jay Nelson

Vital stats:
Born in Los Angeles, California; resident of Boulder, Colorado

Occupation:
Editor and Publisher of Design Tools Monthly

Last book read:
Rules for Revolutionaries by Guy Kawasaki

Favorite film:
What Dreams May Come

Favorite local restaurant:
The Boulder/Dushanbe Tea House

Interests/hobbies:
Music, Movies

Favorite magazine:
People Magazine

Favorite bands:
The Beatles

Latest project:
Creaticity.com, a Web site for creative professionals

Accomplishments:
Maintaining my humor and vision in the face of a Windows-dominated world

Favorite TV shows:
Ally McBeal and Xena, the Warrior Princess

Strangest experience:
In 1998, seeing almost every publication print stories claiming that Apple Computer, Inc. was dead

Mac setup:
PowerBook G3/266 with a second, 21-inch monitor

Favorite software programs:
QuarkXPress, FileMaker, Claris Emailer

What was your first Mac?
A 512K Macintosh with two 800K floppy drives and an ImageWriter

Favorite utility:
Impossible Software's TypeTamer, because it gives me all the information I need about a font in any application's font menu

Favorite "Windows" Joke:
Q: How many Microsoft engineers does it take to change a light bulb?
A: None. Bill Gates will just redefine Darkness™ as the new industry standard. (We actually printed this in Design Tools Monthly in 1994.)

Why did you choose Macintosh over Windows?
Macs cost less. In 1988, I received version upgrades for PageMaker on Macintosh and for Ventura Publisher on Windows. PageMaker took five minutes to upgrade and Ventura Publisher took eleven hours. It became clear that Macintoshes cost much less to use, and this has continued to be true.

Which version of the Mac OS are you running?
Mac OS 8.5.1

Favorite Web site:
MacInTouch

Favorite Mac game:
Crystal Crazy

If you became Apple CEO, what would you change first?
History—again.

Greatest ambition:
None

Shameless plug:
Design Tools Monthly, the Executive Summary of Graphic Design News, has been saving time and money for graphics professionals for more than seven years. Get a free issue at www.design-tools.com, or email: sample@design-tools.com.

Biggest thrill:
Seeing someone discover new abilities in themselves when they begin to use a Macintosh

Personal philosophy:
"A true measure of your worth includes all the benefits others have gained from your success."—Cullen Hightower

Macintosh magazine of choice (be kind!):
Mac Today (especially the letters) mt

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OUTSPOKEN

Here's what other people are saying about Apple

COMPILED BY JIM WORKMAN

"I guess my point is that I'm not going to overanalyze something I've never seen in real life. I'm not going to overanalyze something that I do not understand from a software engineering aspect. I'm not going to overanalyze something I've only seen in a handful of screenshots and a few QT movie clips.

What I am going to do is hope and trust that Apple knows what it is doing, just like it knew what it was doing with the iMacs and all the other neat toys it has released lately. Now mine is not a naïve hope and trust. I realize that Apple might get things wrong, so it never hurts to speak up about what we know now that we don't like, while Apple still has a chance to listen and change."

—*"Aqua: The most overanalyzed interface no one's used yet,"* by **John Bonner**, MacSoldiers *Web site, February 7, 2000.*

"There is no doubt that Steve Jobs' Mac OS X demonstration was done on a G4. Meanwhile, he didn't really tell us about G3 performance on the modern operating system. And he bragged about gigaflops! Was it a sign of the requirements to run Mac OS X with decent performance? I am no beta tester, so I couldn't tell you just how Mac OS X will run on something other than a G4. I refuse to start a scandal and tell you that the Mac operating system of the future won't run on a G3, but I worry about how well it will run on it, and mostly how fast it will run."

—*"Will Mac OS X Run Well On A G3?"* **Michael Munger**, MacObserver *Web site, January 31, 2000.*

"So, for anything you post on your Web page on their site, Apple irrevocably claims the right to use it for profit, to sell it to Adobe to sell for profit, etc. It's theirs forever. Your baby's photo could be used by Apple on their homepage, your wedding video clip in their iMac ads for the next 20 years and you'd have NO recourse.... I can only imagine the reasoning that went into Apple's TOS: "Heck, no one ever reads these things, let's see what we can get away with...."

—*Message from* **Joe Wagner**, *posted on* MacIntouch, *addressing Apple's iTools agreement, February 2, 2000.*

"Apple, at this point I would like to remind you that you are not the only game in town. We can go to other sites to set up free Web pages, send free email, send free net postcards, and to get free storage space. These sites do not claim the right to seize this property as you do. We can look elsewhere for reviews of important and useful Web sites. Personally, I believe your iTools service is an exclusive, elitist joke, whose content is not representative of the Internet. We fought the tyranny of King Windows together. We fought along side you in the great revolution of personal computing. We will not be used by you, Apple, by giving up our endowed property rights for your exploitation. We will not be iTools' tools."

—*"iTools Terms of Service Threatens Subscribers' Privacy," an Open Letter to Apple by* **Jesse Matthewson**, *Apple Orchard Web site, February 2, 2000.*

"Apple, like Microsoft and most (though not all, God bless Nisus) other software companies, have long since stopped asking 'archaic' questions like 'is it worth it?' because as far as they are concerned, the answer is, 'Computers are Fast. RAM is Cheap. Hard drive space is Cheap,' perhaps followed by 'Features sell upgrades.' But long lost are words of wisdom passed down from grandfather to grandson, 'If it's worth doing, it's worth doing right.' "

—*"Welcome to Bloat OS," by* **Paul Fatula**, *About This Particular Mac Web site, February 5, 2000.*

"I like both of these computers, but the $1500 iMac DV Special Edition (not the plain DV, but the Special Edition) is better for video editing, in my view. The software is better, and the FireWire port (which connects the camera to the computer) is better integrated into the operating system. Also, the Special Edition has a generous amount of memory and hard-disk space. In fact, it's the best Mac I've ever used, and one of the very best PCs of any kind.

As for your software concern, it's true that there is much more software for the PC, but there's good software for the Mac in almost every common category, now that Apple has been revived. And, since you'll mainly be on the Net, the Mac is the equal of the PC in that environment. And, with special software, the iMac can run the occasional Windows program you might need."

—Wall Street Journal *writer* **Walter Mossberg**, *responding to a readers request to compare the iMac DV and the Sony VAIO, January 27, 2000.* mt

"At a town-hall forum with campaigning Vice President Al Gore, computer whiz Michael Phillips asked Gore: 'Which do you prefer, the PC platform or Macintosh?' Gore said he used Apple until 'finally the delay in the availability of the new high-tech applications software got to be so long that I finally switched over.' Gore held out some encouragement to the disappointed Phillips, who sported a rainbow-colored Apple lapel pin: 'You know, Apple seems to be coming back with the iMac, don't you think?' "

—*"Gore asked, 'PC or Mac?' "* **Sandra Sobieraj**, Nando Times *report, February 10, 2000.*

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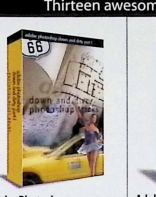
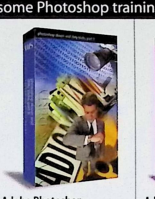
Thirteen awesome Photoshop training videos featuring *Photoshop User* Editor Scott Kelby



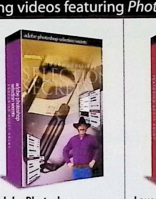
Adobe Photoshop Down & Dirty Tricks, Vol. 1

This bestselling video features *Photoshop User* Editor Scott Kelby teaching you the some of the most requested Adobe® Photoshop® tips and techniques. We're talking drop shadows, layer mask tricks, compositing, filter tricks, special effects, advertising effects—it's all here in an easy to follow step-by-step format.



Adobe Photoshop Down & Dirty Tricks, Vol. 2

By popular demand, we've created another down and dirty tricks tape that's already become a classic. Volume 2 is packed full of sneaky new tricks, cool special effects, gradient tricks, texture effects, simulating traditional painting, and all the same "down and dirtyness" that made Volume 1 a best seller.



Adobe Photoshop Selection Secrets

Scott teaches you the most important selection tools and techniques including how to make impossible selections like wind blown hair. This video starts at square one and teaches you the techniques you'll need to start making selections like a pro! If you've ever struggled with selections, this is for you!

Layers Techniques For Photoshop

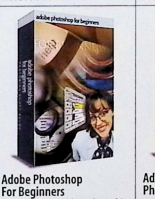
Learn step-by-step how to use the most important layers features and techniques which will open up a whole new level of efficiency and creativity. You'll learn: how to use layers masks for instant collages, how to get the most from the built-in layers effects, drop shadow tricks, plus lots of tips and shortcuts!

Photoshop Color Correction Made Easy

We take the mystery out of color correction by tossing out all the techno jargon and teach you, step-by-step, the easy way to color correct photos for print, multimedia and the Web. You'll learn the easy way to remove color casts, sharpening tricks, getting perfect flesh tones every time, color correction "by the numbers," and more.

Designing Web Graphics with Adobe Photoshop

This video teaches you step-by-step how to optimize your graphics for the Web. You'll learn the pros' inside secrets for creating Web graphics that look cool and download fast! You'll learn which file formats to use, when, and why; the secrets to crisp-looking Web images; creating seamless backgrounds, how to transparent background for your images, and more!



Adobe Photoshop For Beginners

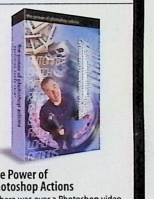
If you're new to Photoshop, this tape will get you up and running fast as Scott takes you step-by-step through only the most important tools and features. You'll learn how to make accurate selections, important keyboard shortcuts, essential tool options, cloning techniques, paths essentials, and other important techniques you need to know!

Adobe Photoshop Photo Retouching

Learn the easy way to quickly retouch images, repair damaged photos, remove unwanted objects, get rid of red eye, fix under/over exposed images, repair rips and tears, plus a host of essential tricks, shortcuts and retouching techniques that can save you time and money. If you're into photo retouching, this video is a must-have!

Adobe Photoshop Type Secrets

This video teaches you how to take control of Photoshop's type features and add a new level of efficiency to your work. You'll learn all the cool shortcuts, timesaving tips, and some mondo-cool type effects that will open a whole new world of creativity. If you ever wanted to really get a handle on using type in Photoshop, this is for you!



The Power of Photoshop Actions

If there was ever a Photoshop video that can instantly add a new level of productivity to your work, this is the one! You'll learn how to bring real automation to your work using batch scanning, which simple actions can cut your production time in half, and some little known actions tricks that can save you time and money right away! You'll love it!

High-tech Interface Design with Adobe Photoshop

Finally, the secret of designing those high-tech interfaces is revealed and you'll be absolutely amazed at how easy it really is. You'll learn how to create and apply textures to your interface, how to create elements with that tech 3D look, tech button design, wires, tubes, and much more. There's never been a video anything like it!

Adobe Illustrator 8.0 For Beginners

This video teaches you the most important tools and techniques to get you using Illustrator like a pro in no time! You'll learn: the best navigation techniques, working with paths and the Pen tool, using color, type techniques, masking techniques, and the essential keyboard shortcuts you need to know.

Adobe Illustrator 8.0 Down and Dirty Tricks

Scott shows you the easy way to create the most requested Illustrator special effects in this fast-paced video, including: killer Type effects, putting type in a circle, on a path, special effects masking, the trick to bending type on an arc, simulating transparency, using blends for effects, and much more!

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in the enemy camp

RICHARD K. HALLMARK, PH.D.

signs of the times?

I had a rather pleasant surprise the other day. I was thumbing through some Wintel mail-order catalogs because I needed to add a larger monitor to the computer I was using to revise a Microsoft Visual FoxPro Data Base for a Windows client. On the lower half of one page I spotted the following in the middle of the Wintel laptop section: "PowerBook G3—Cutting-edge features at an affordable price! Ready to make the switch?" A few pages later I found: "The G4 is Here! Ready to make the switch?"

The resurgence of Apple prompted them to renew their commitment and replace aging machines with iMacs, G3s, or G4s.

After seeing Wintel ads popping up in Macintosh catalogs and even in a Macintosh magazine (not *Mac Today*, of course!), it was a very pleasant surprise to see the Macintosh prominently featured in a catalog directed toward users of the dark side.

Is this a sign of the times? Absolutely!

Does it signal the start of a Macintosh takeover of the Wintel world? No, price will still be the dominant factor in the decisions of many people. I also don't expect Mercedes to outsell Chevrolet anytime soon.

There are many other *signs of the times* that bode well for Apple Computer. As I mentioned above, I am working on a data base project for a Windows client. With the exception of some projects for the World Wide Web, this is the only predominately Windows client that I currently have, and I am not taking on any new projects for that platform. In fact, the only reason I agreed to work on this project is that I wrote the original FoxPro data base for the Mac and converted it to Windows about three years ago. (Well, maybe there was the price tag pushing five figures that helped a little.)

Just three years ago I was actively soliciting for database projects on the Windows platform. Not anymore! I have been adding new Macintosh clients every month (sometimes several in one day) and simply do not have time to bother myself with working in the Wintel environment. The aggravation is just not worth the money.

Many of these new clients had been using the Macintosh for years but had not upgraded their hardware in quite some time. They have mentioned that they had been concerned about the future of the platform and had put off buying new hardware. The resurgence of Apple prompted them to renew their commitment and replace aging machines with iMacs, G3s, or G4s. With the new-found power and speed, they have become interested in finding new ways to make use of it to improve their productivity.

In a number of cases, my role has been to smooth out some problems that have arisen during the upgrade process. One particular case at a local small business was especially interesting. The client in question had replaced the owner's machine with a G3 desktop sometime in 1998. Since this upgrade had occurred some time before I got involved, I do not know what model he had been using. The two other machines in the office were a PowerMac 7600 and a 7200.

A key piece of software in this company is MacDraw II. MacDraw II has a problem with hard disk volumes larger than 2 GB. While it runs in this configuration, you cannot save changes without renaming the file or changing the format. To solve this problem, a friend of the owner had partitioned the hard disk using an old version of a third-party hard disk utility that was not compatible with System 8.x. The computer was suffering frequent crashes and the internal modem had stopped working. As a result, the computer was not being used.

After reformatting the drive with Apple's utility and replacing the defective modem (it had probably suffered a lightning hit) the owner started using the G3 again. During the Christmas holiday period the owner's son was out of the office for several days, and the owner had to access some files on the 7200 the son was using. After only a few hours of work, he called to say that he needed to replace this computer as quickly as possible! (For any of you who might be wondering, MacDraw II works fine on a G4 under Mac OS 9, as long as you save your work on a hard disk volume smaller

continued on page 81

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JOHN HALBIG

performing with a net

One of the most promising aspects of system software in the future is increased stability. Not ABSOLUTE stability, mind you; it'll crash less frequently. I point this out because there seems to be this tendency amongst end-users (of all levels of expertise) to assume that one day in the very near future that at least some of the "modern" operating systems will be crash-free. That depends on what you define as "crash-free."

house of cards

As long as you find that elusive combination of hardware and application software that works well with a given system, you can have a system that will seemingly run forever without a reboot. For example, I have this old Quadra 700 upgraded with a 50 Mhz (that's right, *fifty*) PPC card (which is why its original code name at Apple was "Slick 50"—but I digress), System 8.1, and LetterRip mailing list software. It's been running for over 6 months, nonstop, 24 hours a day, 7 days a week.

Blame is often passed around like a fruitcake during the holidays, where application programmers, trying to push the envelope, point at the OS writers....

You hear stories like this from every OS camp, particularly Linux. Even NT has proponents pointing at servers humming along for months on end without a single hiccough as proof that the "perfect" OS has already arrived.

Then you hear the horror stories: Nuclear submarines going dead in the water and so on. The truth, as usual, is somewhere in the middle—once working properly, it is possible for almost any platform to achieve a sort of server nirvana, where crashes almost never happen. However, you then find yourself locked into that setup, or you decide to upgrade something, irrevocably losing that rock-solid stability you thought you had.

to err is human

Computer crashes were, at one time, blamed largely on the advent of the GUI (Graphical User Interface). And in truth, I don't recall any "crashes" in the true sense of the word while working on those first DOS-based machines of the Early 80s. A combination of the increasing complexity of the GUI, combined with the introduction of multi-tasking, resulted in more ways that mistakes could be made by both system and application programmers.

Blame is often passed around like a fruitcake during the holidays, where application programmers, trying to push the envelope, point at the OS writers, while the OS authors point at each other and the application programmers.

When I was doing Quality Assurance at Apple, one of the arguments I would have the most with engineers was leaving too many doors open for an end-user to walk through. If someone *can* do something stupid, they will. This holds equally true for application programmers—give them a way to break things, and they'll do it for the shot at accomplishing a task a little faster or to be able to do something that isn't supposed to be possible yet.

If a programmer's reach exceeds his grasp, end-users pay for it when something dies during that all-important project push. If the OS has too many "open doors," it's too easy to blame the OS instead of the application. As far as the user can see, the computer crashed; it wasn't the program that caused it.

learning to love the bomb

The real goal isn't 100% stability, at least not yet. The goal that all operating systems, especially Mac OS X, should strive for is to allow programs to die gracefully, even peacefully.

When Apple first demonstrated Mac OS X at this years San Francisco Macworld Expo, they did something that I've never seen them do at any previous demo of yet-to-be-released system software: They *tried* to crash the system. A lot of us can recall the red faces when that venerable debugger MacsBug was suddenly displayed on a monitor taller than most single-story homes. Yet here they were, running a demo every hour or so, where they deliberately ran bad software.

When the software crashed, a rather odd dialog box came up: The software had unexpectedly quit. Your OS

continued on page 81

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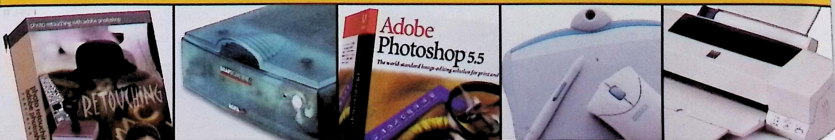


And now for our feature presentation

iMovie

By now you've probably seen Apple's excellent TV ads for the iMac DV that show how Apple's iMovie software can turn your computer into a home movie studio. They're really great ads, but what got me totally psyched (and made me do this feature article) was a hands-on experience I had at Apple's pavilion at Macworld Expo back in January.

Apple had set up two long rows of iMac DVs (about 20 or 30 in each row), and mounted just above them was a small digital video camera. If you walked up to one of the iMac DVs, the camera was aiming right at you, and you'd see your image live on the screen (within iMovie's large Monitor [preview] window). There were dozens of people playing with these machines, so I decided to walk up and start playing with iMovie. About three minutes later I had created my own mini-movie, complete with transitions and titles, and it was so amazingly easy that I didn't need any instruction. It was literally one of the most intuitive applications I'd ever used.

Well, Apple's plan worked—I was totally hooked. I was so tickled I had to grab all of our show staff members one-by-one, take them by the Apple booth, and watch as they made their own iMovies. (What's really bad is, we have an iMac DV in the *Mac Today* offices, and I had never used iMovie.) But now, it's all I want to do.

For years, Apple (and everybody else) has been talking about real digital video on the desktop, but it was such an expensive proposition that only pros dared to enter that game, but iMovie is the real deal for quality home videos. Real, crisp, clean FULL-SCREEN movies that anyone (I mean anyone—even a PC user) could use to instantly create their own iMovies (which you can then put on the Web, export back out to tape, or whatever). No special cards to install, no weird wiring schemes, there's not even any software to install (it comes preinstalled on iMac DVs), and it's about as slick a setup as I've seen. It's the kind of software application that makes you want to buy an iMac DV (even if you already have a G4). Incidentally, there is a catch—iMovie ONLY works on iMac DVs.

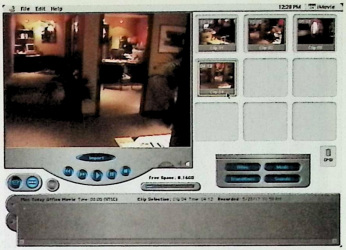
So, all this being said, I felt I HAD to show how unbelievably easy iMovie is to use, and since we're a "how-to" magazine, here's my step-by-step on how to become your own big shot movie producer using an iMac DV and Apple's wonderful new iMovie software.

Before we use iMovie (this is going to seem kind of obvious), go out and shoot some video on your digital camcorder. iMovie works with Digital Video only, so you must use a digital video camcorder (not a VHS, not a Hi-8; it must be a digital video camcorder). If you have a camcorder that is three or four years old, that's like having a Mac that's three or four years old. It's outdated and old technology. Basically, chunk it, and get a DV camcorder—it'll change your life. The quality of these DV camcorders is stunning and if you have any aspirations of doing desktop video (iMovie or otherwise), it's a digital world out there, so you might as well get on board.

For this tutorial, I used the Canon Elura digital camcorder to shoot video of *Mac Today*'s headquarters. I really like the Canon Elura and highly recommend it. It's very small, has lots of great features, and a zoom that is out of this world.

Now, assuming you have some digital video footage, let's get rolling:

Step One: First, you have to connect your DV camera to your iMac. This is simple. Your iMac DV comes with the FireWire cable you need, just plug one end into your digital camcorder's FireWire output (if it's a digital camcorder, it almost undoubtedly has a FireWire output), and plug the other end into your iMac DV's FireWire input. Then turn your digital camcorder on. When you launch iMovie, it immediately detects your camera. Now it's time to pull some video out of your digital camcorder.



Step Two: Importing clips from your digital camcorder is simple because iMovie actually operates your digital video camera for you and displays the contents of your tape in iMovie's Monitor window. See the "Play" button at the bottom center of the Monitor window? Press it, and you'll hear your digital video camcorder crank up and start playing what's on your tape. When you see a clip of video you want, press the Import button. When you've finished capturing the video clip, click the Import button again to stop importing.

Step Three: When you import a clip, a large thumbnail (showing the first frame from the clip you imported) will show up to the right of the Monitor window in an area called the Shelf. This area is used to store up to nine of your imported video clips (as shown above). To see a preview of any of the clips you've imported, click on one, then press the Play button. If you've added a clip to your Shelf area that you're not going to use, click-and-drag its thumbnail into the Trash Can that appears below the right of your Shelf. It's like the Mac's Trash Can; your clip sits in there until you choose Empty Trash from the Edit menu. I highly recommend trashing those unwanted clips because they eat up some hefty drive space, and trashing unused clips can free up lots of hard drive space. Also, you can name your clips to help you stay organized by clicking on the default name (clip 01, clip 02, etc.) and typing in your own name.

Step Four: Continue capturing clips in this same manner—click Import to import a clip—click it again to stop. Within just a few minutes, you'll probably fill up your Shelf area (remember, it only holds nine clips), and you'll need to make more Shelf space. To open up some new spots, click-and-drag a few clips down to the Clip Viewer (it runs along the bottom of your screen). This is where you arrange your clips in the order you want them (but don't worry about that now, you can always change the order by clicking and dragging the thumbnails).

To get a clip from the Shelf area to your Clip Viewer is easy: just click on the large thumbnail of the clip you want, then drag-and-drop it into your Clip Viewer. The thumbnail will now appear in your Clip Viewer window and is erased from the Shelf area, opening up a blank Shelf spot for you to import more clips.

Step Five: Now it's time to start playing big shot movie producer. Drag your clips into the Clip Viewer until they appear in the order you like them. If you want to change their order, click-and-drag them (in the Clip Viewer) to appear in the order you want. To see a preview of the movie you're creating in the Clip Viewer, press the Play button and it will appear in the Monitor window. The clips will play one after another with no break in between. However, you can add some nice transitions between your clips, like a Fade In, Fade Out, Cross Dissolve, etc. from within iMovie.

Step Six: Transitions (how your movie will move from clip to clip) are added to your movie in progress from the Effects palette, which hovers conveniently to the right of your Monitor window. To access iMovie's built-in transitions, click the blue Transitions button (in the Effects palette), and a selection of different transitions will pop up. To get one of these transitions into your Clip Viewer, click-and-drag its icon between any two video clips in your Clip Viewer.

Step Seven: You can see a preview of how this is going to actually look by clicking on the Preview button. You can control the speed of your transition using the slider just below the Preview button. You can keep dragging and dropping transitions into your Clip Viewer, but it does take a few (OK, more than a few) seconds for these transitions to "render" (render isn't the right word, but I don't know what is). A little red progress bar appears below the transition to let you know how long it will take. You might like to add a Fade In at the beginning of your video and perhaps a Fade Out at the end. I think you'll find that choosing transitions is one of the most fun parts of creating your iMovie and flexing your new movie mogul power.

Step Eight: Next, let's add an opening title. Again, this is done in the Effects palette. Click on the Titles button and up pops a dialog box for creating some very slick animated titles. When the Title dialog pops up, you have two text fields, one on top of the other. Type in the words you want in the top text field, and if you want a second line of text, highlight that field and type in that text. Pretty straightforward stuff. Next, choose your cool title effect from the pop-up menu. Click the Preview button to see a preview of your title screen appear in the Monitor window. When you find the one effect you want, click within the Title's preview window, and drag it down to where you want it in your Clip Viewer. If you drop it between two clips, don't worry, it'll nudge one out of the way to make room.

Step Nine: You can also add nice scrolling closing credits in the Title effect's dialog, as well. The top line is the job title (like Director), and the bottom line is the person's name. It even puts in all those little dots between their title and name. You can control the scrolling speed with the slider below the Preview button. You can also control the scroll direction with the little arrows next to the font pop-up. Did I mention you can choose a custom font and the color of your background and type? You can—all within this dialog.

Step Ten: If you have any audio in your video footage, it's included when you import your video clips. But you can add your own sound effects, too (which is a blast), from the Effects palette. Press the Sound button, and a list of built-in sound effects appears. To get these sound effects into your movie, click on the little tab on the bottom left, (behind your Clip Viewer) that looks like a musical note. That's the Audio Viewer (shown above), and it lets you arrange your audio clips. You'll see the time line of your video, and the point at which each clip starts is already marked for you.

Step Eleven: Besides the sound effects that come built-in with iMovie, you can go to Apple's Web site, where Apple has provided a bunch of free downloadable looping audio tracks, sound effects, backgrounds, and lots of other goodies—all free for iMovie users. The URL is www.apple.com/imovie/freestuff/.

Before we see our final movie, here are some helpful tips: See that blue bar below the preview? You can click on top of it and drag a "scrub" (Hollywood term) of your video and see your movie preview in real time as you drag. You can also crop the length of any clip by using this bar. Just click below it, and you can drag out a marker for the length of the clip you want to keep. Then go under the Edit menu and choose Crop to save just that part of the clip.

Step Twelve: Once you've got your clips in order, added some sound effects, titles, credits, and have your transitions all picked out, it's time to see your movie. Click the Full Screen Mode button (on the left side, below the Monitor window; it's the third button from your left), and your movie will play full screen on your iMac DV (as shown above). You also have the option of saving your movie as a QuickTime movie or saving your movie back to your digital camcorder without any loss of quality (this is accomplished by choosing Export Movie from the File menu). That way you can make a dub to VHS or connect your digital camcorder up to your TV, so you can invite friends and co-workers over to watch your directorial debut on the big screen.

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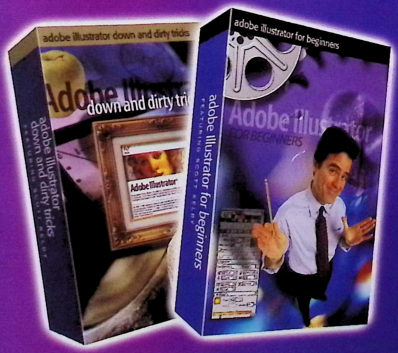

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GRAPHICSNEWS

What's happening on the Macintosh graphics scene

BY SCOTT KELBY

Macromedia to ship FreeHand 9

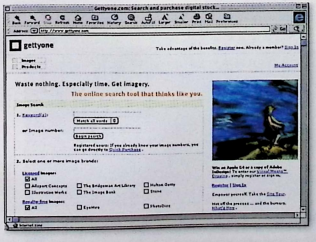
Macromedia announced (and is due to be shipping by the time you read this) *FreeHand 9*, a major update to their popular vector art program targeted at both print and Web designers.

This new version includes a host of new Web design features including, built-in Flash integration. This enables FreeHand 9 users to create multi-layer animations and motion effects, save in Flash format, and view Flash content–all directly from within FreeHand .

New tools include Perspective Grid, which aids designers in creating 3-D objects in a 2-D space; a new Live Envelope tool for distorting and warping images in real time; new color management options; additional typographic tools; new blending effects; a built-in autotrace feature; HTML integration for imbedding URLs; and enhanced integration with Adobe Photoshop 5.0 and higher, including the ability to import FreeHand layered files among others.

There's also a fully customizable user interface and enhanced page management features for multi-page documents. The upgrade price is $149, and the full version is priced at $399. For more info visit www.macromedia com/software/freehand/.

Getty One launches online portal for creative professionals



Getty One (home of stock image houses, such as PhotoDisc, Eyewire, Stone, ImageBank and a half dozen more) has launched a massive new e-commerce portal for creatives. The centerpiece is an advanced search tool that can quickly find and download contents from multiple Getty One brands (and different licensing models), including third-party providers. What's really slick is even if you buy from multiple providers (including third parties) it generates just one invoice at the end of the transaction.

You're able to search for stock images by subject, by photographer, by brand, or by licensing model (only royalty, only right-protected, or both). Plus, the search has a customized clarification feature that can make searching for the right image much easier. It asks you to make distinctions, such as "mouse: rodent or mouse: computer peripheral," which can save a ton of time.

Definitely worth a visit at www.gettyone.com. mt

Adobe InProduction brings prepress solutions to Acrobat PDF

Adobe Acrobat's role in prepress and print publishing has been growing rapidly in the past few years, but when it comes to printing four-color separations, adding bleeds, etc. it's always taken a workaround or two.

Well, no more, as Adobe has introduced *InProduction*, a suite of five new tools for creating color separations, bleeds, trapping, preflighting and more for Adobe's Acrobat PDF technology. InProduction lets you go into the PDF file and specify common prepress settings, like trapping, bleeds, and much more.

InProduction is scheduled to ship this spring for $899 ($699 for registered Acrobat 4.0 users), but you can try InProduction's preflighting function online—up to ten times using your own PDFs free—at preflightpdf.adobe.com.

KPT 6 and PhotoTools 3.0 plug-ins Bundle

We didn't see this one coming, but you can go to Extensis' Web site and buy MetaCreations KPT 6 and Extensis PhotoTools 3.0 as a bundle for $179 (after rebate). This caught us off guard, since the two companies were head-to-head competitors in the Photoshop plug-ins market, but with MetaCreations closing their graphics division, it kind of makes sense. Check it out at www.extensis.com. mt

GRAPHICS WEBWATCH

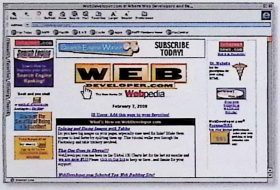
Our never-ending search for the coolest graphics-related Web sites for Macintosh designers

BY SUZANNE WILLIAMS

We're always on the lookout for graphics-related Web sites that feature online tutorials, downloadable clip art and fonts, or graphics news and reviews. We also include commercial sites that offer stock photography, fonts, plug-ins, etc. Here's this issue's look at some of the best graphics sites out there. Feel free to send in your suggestions for the "Graphics Web Watch" to *webwatch@mactoday.com*.

Web Developer

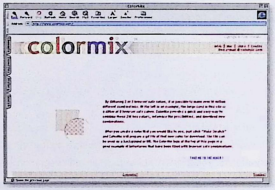
http://webdeveloper.com



Every tidbit of information that you would ever want to know about the Web and more is located here! It's updated daily with a reference library, Web tutorials, domain name searches, a free email newsletter, and answers for just about any Web question. A site worth visiting again and again.

Color Mix

www.colormix.com



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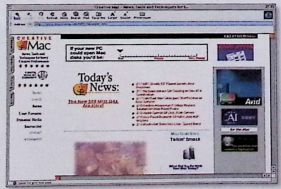


Daily news, user forums, resources, reviews, tutorials, and even featured Hollywood-related Mac stories. They efficiently sum it up as "News, Tools, and Techniques for Savvy, Creative Professionals."

Digital Thread

www.digitalthread.com

The digital artist's design and production resource site. It updates itself with links to great Web design sources, action archives for Photoshop, type foundries, and more.

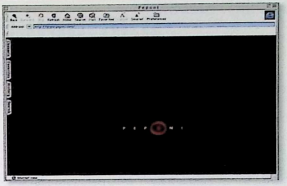
Communication Arts

www.commarts.com

Known in design circles as "CA," this is an adequate accompaniment to its magazine. Great Web site for career related information and resources. It also has a nifty section that features well-designed Web sites (though some, but not all, are graphics sites).

Peponi

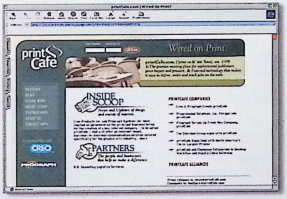
www.peponi.com



If you've got an annual report to design, you might want to check out this site first. It exhibits "40 Years of Ideas," a rare collection of 125 annual reports from the Mead Annual Report Show. Perfect for viewing past trends to create your own trends for the future. Get inspired by the design styles of Paul Rand in 1958 to Pentagram in 1985.

Print Cafe

www.printcafe.com



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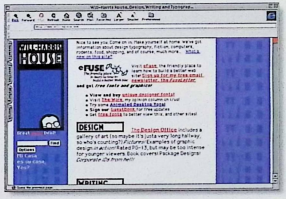
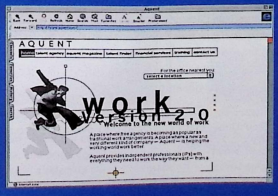


Will Harris House of Design, Writing and Typography. A fabulous site to browse for helpful hints and typefaces. It even contains lively animated desk yoga tips for those who are oh too busy to get up from their desk to give their legs a stretch!

spotlight on



Aquent

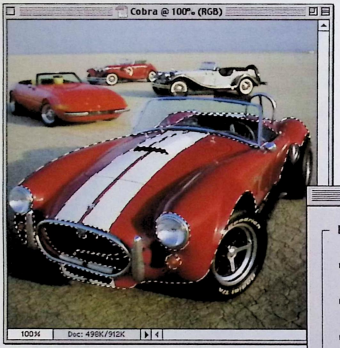
www.aquent.com

They are the official talent agency of the AIGA. A site not only for those looking for a new job or representation but for those who need pertinent info about the design field. They even offer a financial service that helps freelancers get paid faster than if they had to do their own billing. Very helpful! Aquent also offers training courses and a free online magazine. mt

PHOTOSHOP TECHNIQUES by

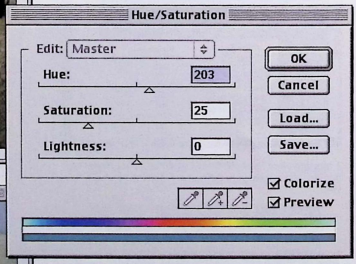
Scott Kelby

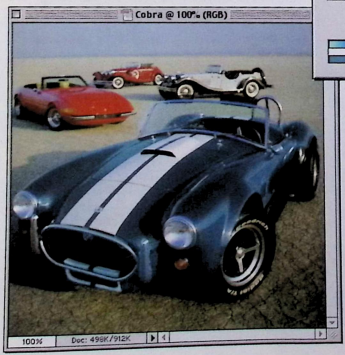
This issue I thought I'd do three different classic Photoshop effects that look great but are incredibly easy to do.



changing an object's color

Step One: Open the image which contains the object, and select that object using one of Photoshop's selection tools (in this example, I selected the red areas of the car using the Lasso tool). Make sure to select only the color you want to change.





Step Two: Press Command-U to bring up the Hue/Saturation dialog box. Click on the Colorize check box. You can now drag the Hue slider (the top one) and choose the new color you'd like for your object. Don't be afraid to use the Saturation slider (the middle one) if the color you choose is either too vibrant or not quite bright enough.

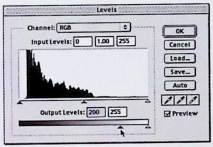
Step Three: Press Command-D to deselect and complete the color change.

backscreen effect

Step One: Open the image that you want to have a backscreened area. Use one of Photoshop's selection tools to select the area where you'd like your type to appear. (In this example, I used the Rectangular selection tool).

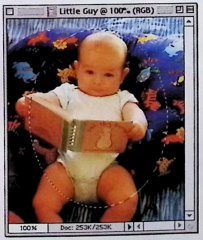
Step Two: Press Command-J to take your selected area and put it on its own layer above your Background layer.

Step Three: Press Command-L to bring up the Levels dialog. At the bottom left of the dialog, under Output Levels, drag the left output slider to the right until it reads at least 200 (which backscreens this layer). You can go further than 200 if you like, but 200 is about the minimum distance you should drag for your backscreen.



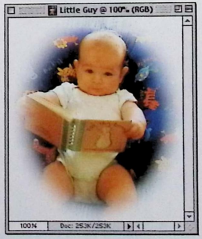
Step Four: Lastly, to enhance the effect and add some depth, go under the Layer menu, under Effects, and choose Drop Shadow. Increase the blur amount to 12, increase the distance value to 10, then click OK to add a drop shadow behind your backscreened area and complete the effect. See, that was incredibly easy, wasn't it? Let's try a different effect.

soft-edged vignette



Step One: Open the image you want to vignette, and using one of the selection tools, draw a selection about 1/2" inside the edge of your document. In this example, I used the Elliptical Selection tool (round) and drew an oval.

Step Two: Go under the Select menu, and choose Feather. Enter a number for the desired softness of your edge (hint: the higher the number, the softer the edge), then click OK. Nothing happens to the image yet.



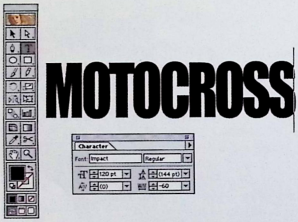
Step Three: Go under the Select menu, and choose Inverse. Press the Delete key, then press Command-D to Deselect and complete the effect. mt

ADOBE ILLUSTRATOR TECHNIQUES

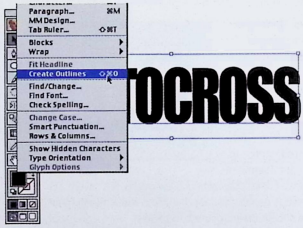
by

Scott Kelby

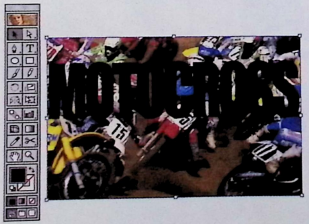
Here's a tip for masking an image into type in Adobe Illustrator. This is a pretty common technique in programs like Adobe Photoshop, but Illustrator has had this capability since Illustrator 5.0. It's quick, easy, and creates a very effective effect (effective effect? I hope the technique is better than that pun).



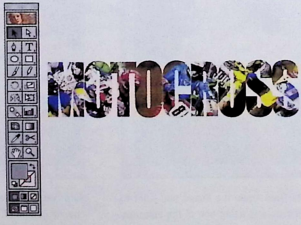
Step One: Set display-size type (72 point or larger, tall, thin letters work best). Switch to the Selection tool by pressing the letter "v."



Step Two: Go under the Type menu, and choose Create Outlines to convert your type into a graphic. While it's still selected, go under the Object menu, under Compound Paths, and choose Make (this makes your type one object rather than an individual graphic for each letter).



Step Three: Go under the File menu, and choose Place. Find the image you want to mask, and position it over your type. Send it behind the type by going under the Object menu, under Arrange, and choosing Send To Back.



Step Four: Now, click once on your type, hold the Shift key, then click once on the image behind it (to select both). Then go under the Object menu, under Mask, and choose MAKE. This puts the image inside the outline text. You can still click on the image and position it where you like it even though it's masked.

It's your PhotoshopWorld. Be a part of it.

This is your invitation to three days of Adobe® Photoshop® training, education, and fun that's out of this world!

Photoshop World 2000

The annual convention of the National Association of Photoshop® Professionals

March 30, 31,
and April 1, 2000
Orlando, Florida

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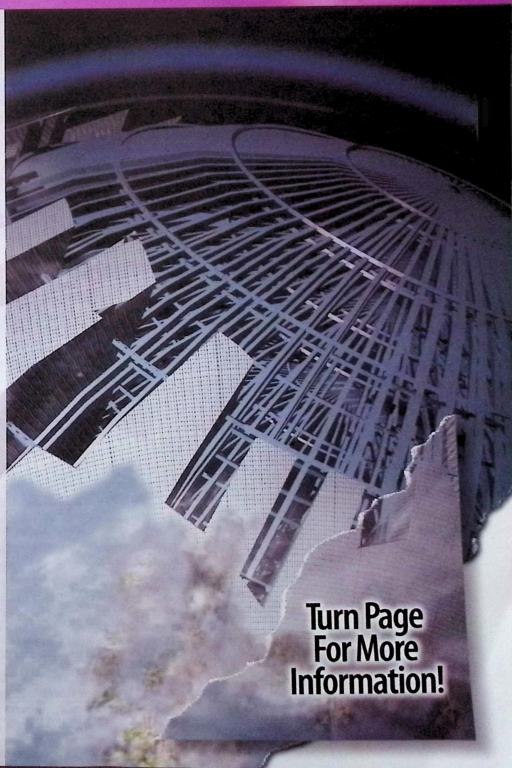
Convention Center



Turn Page For More Information!

it's your photoshopworld. be a part of it.

March 30, 31, and April 1, 2000
Orlando, Florida
Orange County Convention Center

This is your invitation to lose yourself in a Adobe Photoshop extravaganza for three info-packed days as you learn the latest Photoshop techniques, the coolest new tricks, and see firsthand all the incredible new Photoshop-related technology.

This is **PhotoshopWorld 2000.** It's three out-of-this-world days of training sessions, tutorials, and technology exhibits—all focused on building your Photoshop skills. You'll take back loads of inside secrets, timesaving tips, and learn how to create all the latest special effects.

training **sessions**

PhotoshopWorld 2000 is about making you better at Adobe Photoshop, and you'll learn all the latest techniques to make you more valuable than ever before. There are sessions for every skill level, and you can choose which sessions best fit your particular needs. Plus, this is your chance to check out the latest technology from the Photoshop industry's leading vendors at the technology exhibits.

learn from **the experts**

PhotoshopWorld 2000 gathers the most creative minds in the Photoshop community as instructors. Not just academics or people who write about Photoshop. These are people who make their living using Photoshop and understand the problems and challenges real world Photoshop users face every day.

who should **attend?**

PhotoshopWorld is a must for graphic designers, Web designers, photographers, print shops, ad agencies, educators, publications, multimedia designers, service bureaus, art directors, motion graphics designers, and anyone who wants to stay on the cutting edge of Photoshop techniques and technology.

metacreations/wacom **kickoff party**

PhotoshopWorld 2000 kicks off Thursday evening with our opening- night party, sponsored by **MetaCreations** and **Wacom Technologies.** Meet your fellow students and the PhotoshopWorld instructors. Plus, there will be live music, free munchies, and a cash bar.

instructor **jam session** (thursday)

After the reception, we'll move into the main theater where the PhotoshopWorld 2000 instructors will take the stage to share some of their personal favorite Photoshop tricks, each one vying to outdo the other in this Photoshop "Jam Session."

photoshopworld **guru awards** (thursday)

After the Jam Session, it's time for the first annual "PhotoshopWorld Guru Awards" for excellence in Photoshop design. Join us as we present awards to the winners who have submitted artwork in one of eight categories for their creativity and skill in Adobe Photoshop.

technology **exhibits** (friday and saturday)

The tech exhibits open Friday morning, and during the day, you'll be able to visit with vendors and play with all the latest Photoshop gear, plug-ins, and enhancements.

keynote **presentation** (friday)

Get a glimpse of the future as we start the conference with a special presentation from Adobe Systems celebrating the 10th anniversary of Photoshop, along with some special guests showing you a glimpse of the tools and technologies you'll be using in the new millennium.

conference **sessions** (friday)

After the keynote speech, the Photoshop training begins with a main session and two concurrent breakout sessions. You can choose either session and move between sessions as you like.

hard rock live **concert** (friday night)

Party with your fellow attendees and instructors at a live concert at Orlando's Hard Rock Cafe (the world's largest at 140,000 sq.ft.) at Universal Studio's City Walk.

conference **sessions** (saturday)

The Technology Exhibits open at 9:00 a.m. and general sessions start at 10:00 a.m. We've added another track of breakout sessions including a special roundtable on the business side of Photoshop.

wrap up and **prize giveaways** (saturday)

We wrap up PhotoshopWorld 2000 back in the main hall where we will have drawings for loads of Photoshop software giveaways and goodies.

conference sessions

FRIDAY, MARCH 31

	MAIN SESSION	BREAKOUT A	BREAKOUT B
10:00 am—11:00 am	**Mastering Layers** You'll learn how to harness the power of Photoshop's layers, create cool clipping group/layer mask effects, and the layering tricks the pros use to create stunning visual effects. —KELBY	**Channels Made Easy** Learn the power of Photoshop channels and how to use them to create everything from intricate selections to special effects that couldn't be achieved any other way. —WILLMORE	**Kai's PowerTools 6 Power Session** Kai's PowerTools is one of the most popular Photoshop plug-ins in history, and this cool session will show you the inside tips on how to make the new KPT 6 your most powerful creative tool.—ROBERTS
11:20 am—12:20 pm	**Creating Collages like a Pro** Learn the key techniques that the pros use to create those incredible looking collages. Each project is created step-by-step so you'll have a complete arsenal of techniques at your disposal for your next project. —KERR	**Special Effects Wizardry** You'll learn some of slickest new Photoshop special effects and the latest techniques for creating those jaw-dropping effects. Plus you'll pick up lots of cool tips and shortcuts along the way—WILLMORE	**Actions Unleashed** We'll show you how to save hours every day by automating repetitive tasks, how to create your own actions, easy ways to troubleshoot them, and which simple actions can send your productivity through the roof. —KELBY
	LUNCH BREAK		
1:50 pm—2:30 pm	**Down & Dirty Tricks, Part I** This session features the most requested "whiz-bang" effects presented in a step-by-step format .You'll be amazed at how easy these eye-popping special effects are, once you know the secrets.—KELBY	**Advanced Filter Techniques** Unleash the awesome power of Photoshop's more advanced filters to take your creations to the next level. You" learn the secrets of displacement maps, advanced lighting effects, and much more.—WILLMORE	**The Power of the History Palette** Photoshop's History feature is for so much more than just multiple undo's. See how to use History, and the History brush, to create amazing effects for stunning final images. Presented by Adobe Systems.
3:10 pm—4:10 pm	**Layer Blend Mode Magic** After this session, Layer Blend Modes will finally make sense. You'll instantly know which modes to use when, and how changing just one layer setting can turn the ordinary into the extraordinary. —WILLMORE	**Top 10 Requested Techniques** They're all here, the techniques Photoshop users have told us they need to learn most, from the ideal preference settings to how to fix those jaggy line art scans, and most everything in-between. —KELBY	**Getting Great Color Separations** We show you how to configure your CMYK setup in Photoshop and which numbers to use to get stellar color separations. The secrets lie in the color preference settings, and we'll show you how and why. —KERR
4:30 pm—5:30 pm	**Correcting Black&White Images** We'll show you how to get better looking, cleaner, crisper grayscale images every time, using our proven technique. You'll learn how to convert images from RGB to Grayscale and get better results, and much more.—KERR	**Taking Your Graphics to the Web** Learn how to create cool Web graphics that look great and load fast using the pros' secrets to creating the smallest possible file sizes, plus lots of cool Photoshop Web tips and tricks. —KELBY	**Using Illustrator with Photoshop** Learn the tips for using these two powerful tools together and how to mix the two programs to expand the limits of your creativity. Presented by Adobe Systems.

Create Your Own Schedule
We've set up the conference tracks to enable you to create your own custom training experience. You can choose which session you want to attend, and change sessions, and move from track to track freely anytime during the event. There's no pre-registration for sessions (except the Wacom hands-on lab), which gives you the freedom to catch the sessions you need most.

Tech Exhibits
The PhotoshopWorld 2000 technology exhibits open at 9:00 a.m. Friday and Saturday. You can visit the vendors before the conference sessions start, between sessions, and we have an extended lunch break to give you extra time to get one-on-one with the leading vendors in the industry.

Conference Workbooks
We've designed PhotoshopWorld 2000 so that you not only get the handouts for the sessions you attend, you get the handouts from every session on every track for the entire conference, so even if you can't attend a session, you don't miss out.

SATURDAY, APRIL, 1

* Class schedule and instructors subject to change without notice

	MAIN SESSION	BREAKOUT A	BREAKOUT B	BREAKOUT C
10:00 am—11:00 am	**Selection Secrets** You'll learn how to make impossible selections like windblown hair and tree leaves, how to use Photoshop 5.5's new selection tools, plus dozens of shortcuts that will cut your production time in half.—KELBY	**Type Effects Wizardry!** Since Photoshop 5.0, type effects in Photoshop have really taken off, and this session will show you some of the coolest new type tricks and type special effects to expand your creative arsenal. —WILLMORE	**Spot Color Seps Made Easy** Learn how to make spot color work for you and avoid pitfalls and problems when it comes to outputting your files. We'll discuss how to trap, when and why, creating knockouts, and the whole process step-by-step. —KERR	**Using Photoshop in DV** Learn how the pros incorporate Photoshop into Digital Video work and how to prepare your files for use in DV applications. Learn tricks for deinterlacing images and color correcting for NTSC television. —HARLAN
11:20 am—12:20 pm	**Color Correction Made Easy** We show you, step-by-step, how to remove color casts, the secret to flesh tone correction, how and when to sharpen, tricks for bringing out detail and contrast, how to correct "by the numbers" and much more!—KELBY	**Digital Cameras and Photoshop** You'll learn how to increase creativity and control in advertising photography, including proper exposure values for print and Web, color correction for digital files, and studio camera techniques —DIVITALE	**Color Management Demystified** You'll learn, step-by-step, how to set up your own Photoshop color management system to get consistent color between what you see on screen and what comes out of your printer. —KERR	**Photoshop in Motion** In this session, Adobe After Effects product manager Steve Kilisky shows you how to use After Effects to animate multi-layered Photoshop files and harness the power of this incredibly creative application.
		LUNCH BREAK		
1:50 pm—2:30 pm	**Down and Dirty Tricks, Part 2** Here's where you learn more "tricks of the trade" and the coolest Photoshop effects. Plus new filter tricks, using channels for creative effects, displacement map tricks, realistic chrome effects, and more! —KELBY	**Advanced Digital Camera Techniques** From original layouts through to the finished files you'll learn advanced problem solving techniques, including multiple exposures, light painting, and layer masking.—DIVITALE	**ImageReady 2.0 Web Magic** You'll learn how to use Adobe ImageReady 2.0 with Photoshop 5.5 to create JavaScript Rollovers, Web animations, and slice images for the Web, plus when to use ImageReady instead of Photoshop. —WILLMORE	**Large Format Output** We'll show you how to prepare your images to get the best results for wide format printing, which resolutions you'll need to use and why, plus how to avoid the most common large format output problems.—KERR
3:10 pm—4:10 pm	**Photo Retouching** You'll learn the photo retouching techniques of the pros and how to quickly restore bad or damaged photos. Plus, you'll learn the quick way to remove "red eye", bring back lost detail, and more! —WORKMAN	**The Business Side of Photoshop** Staying on the cutting edge of this rapidly changing industry takes more than just Photoshop skills. Learn where the industry is heading, which Photoshop jobs are hot and more in this lively panel discussion	**High-Tech Interface Design** The secrets to creating those attention getting high-tech graphics are revealed, plus how to create 3D interface elements, adding bevels, chrome fx, rounding corners, cool buttons, bars, applying texture, and more. —KELBY	**Using Photoshop with Painter** Painter 6 and Photoshop work seamlessly together, and Painter evangelist David Roberts will show you how to use them together to add traditional, natural media effects to your Photoshop artwork. —ROBERTS
4:30 pm—5:30 pm	**Wowing Them on the Web** The secrets to creating those attention getting high-tech Web graphics are revealed, plus Web transparency tricks, how to create 3D interfaces and objects, and dozens of killer Web tricks. —KELBY	**Making Photoshop Fly!** You'll learn how to configure Photoshop and your Mac or PC to get the absolute maximum performance from your system. We'll cover the secrets of memory allocation, setting your prefs, video cards, and more.—KERR	**Stump the Experts** Bring your toughest questions for our panel of Photoshop experts, as they take your questions in this open forum. This is your chance to stump the experts and learn from them and from other attendees.	**Using a Graphics Tablet with Photoshop** How to use a graphics tablet with Photoshop to expand your creativity and make you more efficient. Plus, loads of cool Photoshop tablet tips and tricks. —LINDSAY

turn to the next page for registration information

Register Early and Save!

how to **register**

Registration is limited and filled on a first-come, first-served basis. Reserve your seat today.

❑ **Yes! I want to attend PhotoshopWorld 2000. Please register me now!**

1. Contact Information

Name(s) _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

email: _____

2. Registration Options (Check the one that applies)

❑ **NAPP Member**	Advance (register before Feb. 28, 2000)	$249
❑ **NAPP Member**	Regular (anytime *after* Feb. 28, 2000)	$299
❑ **Non** -NAPP Member*	Advance (register before Feb. 28, 2000)	$349
❑ **Non** -NAPP Member*	Regular (anytime *after* Feb. 28, 2000)	$399

**Non-member registration includes a full one-year membership to NAPP*

❑ International **Non** -NAPP Member: add $30 to each Non-Member category (U.S. funds)

❑ Please send me a ticket for the **Hard Rock Cafe Live Concert** attendee party Friday Night for an additional $35 per person. (Note: tickets limited to first 500 attendees.)

3. Payment Method

Payment must be in U.S. dollars by credit card, check, money order, or purchase order.

Please charge my: ❑ VISA ❑ MasterCard ❑

Acct. # _____

Exp. Date _____

Cardholder's Name (please print) _____

Cardholder's Signature _____

❑ Paying by Company Purchase Order, PO # _____

❑ Enclosed is a check payable to: NAPP ❑ Confirming a phone reservation

4. Registration Submission

online: www.photoshopworld.com
call: 800-738-8513 or 727-738-2728
fax: 727-733-1370
mail: 1042 Main Street, Suite 201, Dunedin, FL 34698

Registration Dept. Registration lines are open weekdays from 8:30 a.m. to 6:30 p.m. EST. **Dress Code** Casual. Jeans/shorts welcome. **Tax Deduction** The expense of continuing education, when taken to maintain and improve professional skills, is tax deductible. Please contact your accountant for details. **Cancellation Policy** If you are registered and cannot attend PhotoshopWorld 2000, you are welcome to send someone in your place. If you cancel your registration before March 1, 2000, we will refund your registration fee less a $35 enrollment charge. No refunds will be made after March 1, 2000.

www.photoshopworld.com

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WACOM

hands-on **tech lab**

Wacom Technology will host a special hands-on tech lab all day Friday and Saturday. These special hands-on sessions put you in the drivers seat at a Photoshop workstation with a Wacom graphics tablet and wireless pen to open a whole new world of efficiency and creativity in Photoshop. (Limited seating. Sign up at the tech lab to reserve your time slot.)

photoshopworld guru **awards**

After the Instructor Jam Session, it's time for the first annual "PhotoshopWorld Guru Awards" (award pictured above) for excellence in Photoshop design. PhotoshopWorld 2000 attendees are eligible to submit Photoshop artwork in seven different categories. Information for submitting your artwork is available at www.photoshopworld.com

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THE DIGITAL CAMERA

by Jim Patterson

shooting in black & white

There has been a surge of interest among digital photographers in shooting in black & white. Why black & white? It's the medium of photojournalists, fine arts photographers and documentarians. We're so inundated with color photography in every aspect of our lives that black & white photos seem more exotic and dramatic.

A common rebuttal among digital photographers is "why shoot black & white when you can shoot color and convert it to grayscale in Photoshop?" While this is true, successful black & white photography is the result of the photographer seeing in black & white. The black & white photographer views and composes his photos in terms of tonal scale, light and shadow. And the results can be most dramatic!

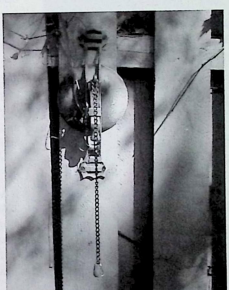
A couple of cases in point: In the film *Saving Private Ryan*, the horrors of D-Day and the fighting at Omaha Beach were recreated in vivid color. Yet, nothing conveys the drama of June 6, 1944, so vividly as Robert Capa's half-ruined image of a lone soldier swimming among tank traps, surrounded by floating bodies and bullet splashes. Certainly Steven Spielberg's *Private Ryan* brought us blood and gore, but Capa's black & white image is the one that will endure.

The late Ansel Adams experimented with color in the final years of his life, but it is his monumental black & white landscapes that are famous and priceless today.

The digital "shoot in color and convert to grayscale" crowd misses another important point. Digital cameras record their images on CCDs (Charge Coupled Devices), which have an array of monochrome pixels. Color data is interpreted by filtering the image through red, blue and green internal filters onto these pixels. My Nikon CP950 and many other digital cameras have a black & white shooting mode. With the Nikon, the recorded image appears on the desktop as an RGB image, even though there are no color values present. Here's the important point: Also missing is the noise associated with the three color values in color digital photos. The 950's PDF manual even states "photos taken in black & white will have slightly better image quality than color photos."

There's a small understatement. I've discovered that my black & white digital images are noise-free! At the normal exposure rating (equivalent ISO 80), black & white images are grainless and sharp as a tack. At ISO 360, the noise is very slight but increased some after a conservative Unsharp Mask is run.

There are no in-camera memory savings for my Nikon by shooting black & white. The monochrome images have the same file size as their RGB counterparts because they are stored as RGB. Opening the Channels palette in Photoshop shows three identical grayscale images. Converting to LAB mode shows that the Lightness channel holds the grayscale image while the A&B channels are a flat gray. In other words, nothing is lost by "discarding color information" when the black & white RGB image is converted to grayscale.



This image of a San Francisco cable car bell was shot at an ISO 360 rating. You have to see an 8 x 10 print to appreciate how grainless this photo is.

Some Photoshop darkroom controls can be used effectively to create drama in black & white images. Try lowering the black and midtone sliders in Levels, then using the Dodge tool to brighten highlights and midtones. This technique replicates the darkroom technician's trick of bleaching out unexposed silver salts with ferrocyanide while the print was still in the fixer. The Photoshop result can be much smoother in appearance and eliminates the danger of gassing oneself in the darkroom with ferrocyanide fumes. Used in a layout of ho-hum color shots, a dramatic black & white image can draw the reader's eye where another color image would just be ... another color image.

On the Web, black & white images on a black background are almost a requirement for the sites of fine arts photographers who often photograph only in black & white. Furthermore, grayscale images and black backgrounds greatly reduce the color gamut concerns for Web designers.

The beauty of the black & white mode in digital cameras lies in the fact that you can take a couple of photos in black & white on the same card with color photos. I use the black & white mode at higher sensitivity settings and Normal resolution to take visual "notes" when I'm traveling: menus, posters, and other data that I'll want to refer to when I get home.

If your digital camera has a black & white mode, it might be worth your while to experiment with the medium. mt

Say hello to Microsoft's Internet Explorer version 5.0

Just when you got used to Microsoft's Internet Explorer, version 5 is on the horizon. According to the Mac Business Unit, Microsoft plans to release version 5 of their popular Web browser for the Mac in late February or early March.

Introducing email capabilities for FileMaker Pro

Data Mail Corp. introduced a plug-in for *FileMaker Pro 5*, which gives users inbound and outbound emailing capabilities. This will allow FileMaker Pro (the data base program preferred by many Macintosh users) to act as a comprehensive email program.

According to Data Mail Corp., FileMaker Pro can no doubt deliver deep functionality to user data bases, as well as enhance third-party FileMaker Pro solutions in a much shorter time and lower cost than previously required. It is now easy to build remote data base synchronization and complex attachment programs. Users can even send, receive, find, sort, browse, delete and file incoming and outgoing email without ever leaving FileMaker Pro.

The plug-in for FileMaker Pro is called *dbMailer* and is available in both site license versions and individual user versions. dbMailer works on both the Macintosh and PC platforms. The program can be ordered from the Web site at www.datamailcorp.com. mt

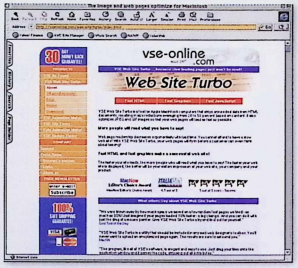
MACWEBNEWS

What's happening on the Mac Web design scene

BY LARRY BECKER

Web Site Turbo

VSE Web Site Turbo is a tool for Apple Macintosh computers that strips the needed data from HTML documents, resulting in size reductions averaging from 20 to 50% based on content. It also optimizes JPEG and GIF images so that your Web pages will load as fast as possible.



Ever since the early days of Web programming, designers have discovered that one of the quickest ways to reduce page size is to optimize graphics for use on the Web. Another approach, which has been traditionally more time-consuming and difficult, is to trim the size of the HTML code within the Web page.

Obviously, we will all benefit when Web pages are smaller because download times become faster. The logic behind Web Site Turbo is that many programmers and many WYSIWYG Web layout programs use extra HTML code within their pages, and a master HTML programmer could remove extraneous code to trim page size. Web Site Turbo is your master HTML programmer.

Web Site Turbo sells for about $50 and is available for download from their Web site at www.vse-online.com.

E.T. phone home

For Mac users with a little bit of extra computer time, as well as an interest in the possibility of extraterrestrial life, the SETI@home project may be just what you're looking for.

The concept is that a great deal of computer information is being compiled by professionals looking for extra terrestrial radio signals. In order to determine whether or not these radio signals are from a non-earth source, the data received must be compiled and analyzed. SETI@home professionals have provided a Macintosh compatible set of software, which works across the Internet to download, analyze and upload radio telescope data.

SETI@home project managers are not asking you to give up valuable computer time on your Macintosh, they simply want to use your computer whenever you're not using it to process their data. To find out more about the SETI@home project, visit their Web site at http://setiathome.ssl.berkeley.edu. mt

PAGEMILL TIPS AND TRICKS

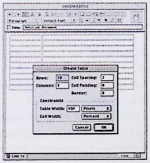
by

Scott Kelby

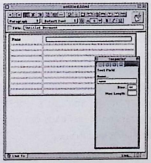
creating forms

Adobe PageMill makes it very easy to create online forms, and this tutorial will take you through the basics in a step-by-step format. One thing you need to keep in mind is that PageMill will create the form (the actual HTML page with a form on it), but what happens when you click "Submit?" Where does the content of the form go? For that, you'll need a separate CGI script. In short, PageMill (or most any Web authoring app) does half the job, the other half is up to a CGI programmer, your Web hosting company, or one of dozens of form CGI scripts available on the Web. Here we go:

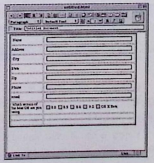
Step One: Open a new PageMill document. We'll use a white background, so open the Inspector palette, go under Colors, under Background, and choose white from the pop-up menu.



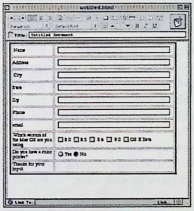
Step Two: Click once on the Insert Table icon and when the dialog box appears, create a table with 2 columns and 10 rows. Set the border width to 0 (zero), then click OK. When the table appears, click on the column border and drag it to the left until the table is split 1/3 on the left, and 2/3 on the right (as shown).



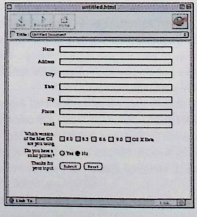
Step Three: Click once in the top left field, and type the word "Name." Press the Tab key on your keyboard to move to the next field. Then, in the Toolbar at the top, click on the icon for Insert Text Field (it's on the top row, three to the right of the check box icon). This inserts a Text Field. To adjust its width, click on it, then look in the Inspector palette. There's a size field where you can enter your desired size.



Step Four: Continue adding field names on the left and text fields on the right (you can Copy and Paste the text field) until Name, Address, City, State, Zip, Phone, and email are entered. Tab to the next line, and in the first column type: "Which version(s) of the Mac OS are you using?" Because there could be multiple answers, click the check box icon (in the top row of the Toolbar) before each answer.



Step Five: Tab to the next line. Type in: "Do you have a color printer?" Click the "Insert Radio Button" icon (to the right of the check box icon in the top Toolbar). Radio buttons are used when you want the person filling out the form to have only one possible choice. Click once, then give one of the possible answers. Then, hold the Option key and DRAG a copy of the first radio button. This links the two together. To test this, switch to Preview mode (the huge square button in the upper right-hand corner), then click the "Yes" or "No" button. While you're there, click on the check boxes in the earlier field, and you'll see that you can make multiple choices. Now, press the huge button again to return to Edit mode.



Step Six: Tab to the next line and type: "Thanks for your input," then tab over to the right, and click once on the Insert Submit button (third from the right, top row) and once to the right of it to add a "Reset button." You're not stuck with Submit and Reset for the button names. Double-click on them, highlight the word, and type in anything you like. Starting back at the top of your form, click your cursor once in the first column and click the Right Justify button (fifth from the left, top row) to right align your text. Do this for every row, and it will give your form type a more organized look. That's it; you've created your first simple form (shown here in Preview mode). mt

DESIGNING WEB GRAPHICS by

Maria Langer

creating animated gifs

Let's face it—animation can be cool. It can take a boring, ho-hum Web page and make it something that catches the viewer's attention and keeps it. There are plenty of ways to create animated graphics for your Web pages. Many of them use complex scripting languages, such as JavaScript, or fancy plug-ins, such as Flash. Personally, I like to keep things simple. That's why I gun to animated GIFs for most of my animated graphic needs.

how it works

Animated GIFs work by storing multiple images called *frames* in the same GIF format file. When the GIF is displayed on a Web page, each frame is displayed in turn. The human eye and brain fills in any small gaps between frames. The result is a primitive yet effective animation.

Here are some examples of how this can be used:

- Create a rotating banner by completely changing the image that appears for each frame.
- Create a zooming or shrinking graphic by changing the size of the image that appears for each frame.
- Create a text image that builds itself on screen by adding one word at a time.
- Create a graphic that moves across the screen by placing each frame of the image at a different position within the image's borders.

When you create an animated GIF, you can set several options for the playback, including how long to display each frame and how many times to play the sequence of frames. Through careful creation of images and manipulation of playback options, you can create an impressive animation.

Sounds great, huh? I think it is. But there is one main drawback: Since the animated GIF image file contains multiple images, each image you include increases the overall size of the file. If you include too many frames, the image may take quite some time to load. While it loads, no image appears in the Web browser window.

tools for creating animated gifs

There are a number of freeware, shareware, and commercial tools available to build animated GIFs.

If you have Photoshop 5.5, which comes with ImageReady 2.0, you already have all you need. GraphicConverter, one of my favorite shareware graphic tools, can also create animated GIFs. For other possibilities, visit www.downloads.com and enter a search phrase of *animated GIF*. You'll come up with a list of freeware, shareware, and commercial demo software programs you can download and try out immediately.

In this article, I'll use ImageReady 2.0. Most of the concepts I cover, however, can be applied to just about any animated GIF-building application.

creating the image file

Begin by creating a new document with the size and color palette you want to use for the image. For my example, I'll create an image of a biplane that seems to fly across the screen. For this effect, I'll build an image that's 600 pixels wide and about 72 pixels high.

Create the first frame of the image in the image window. You can do this using the drawing tools within the application or by pasting in an existing image. In my example, I'm pasting in an image of the biplane (since I can't draw one myself!) and am positioning it only partially within the image window so that it looks as if it's entering the left side of the image. You can see this in Figure 1; the checkerboard pattern appears in ImageReady because I've set up the image with a transparent background.

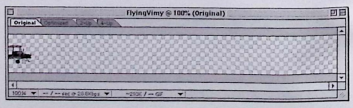


Figure 1

Create the next frame for the image. In ImageReady, you do this by choosing New Frame from the Animation palette's pop-up menu (right above the vertical scroll bar). Then create the image for the second frame.

Here's a tip. If your animation will use the same image in every frame—even if there are minor variations in the image from one frame

to another—duplicate the first frame. Then you can create the image for the second frame by simply modifying or moving the duplicated image.

In my example, I want the second frame to show the same image in a new location. So I duplicate the frame and move the image to a new location on that frame. Figure 2 shows this, as well as ImageReady's Animation palette.

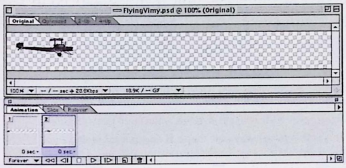


Figure 2

Repeat this step (creating or duplicating a frame and creating an image within it) as many times as necessary to prepare the animation. Keep in mind that the more frames the image has, the larger the image file will be.

tweening

Some programs, like ImageReady, have a Tween feature. This feature enables you to create frames automatically based on two existing frames. For example, say you wanted to create an animation that displayed one image then faded that image to another image. You can create the first and last image in frames, then have your software create the frames in b*etween* (get it?).

To access this feature in ImageReady, select the frame you want

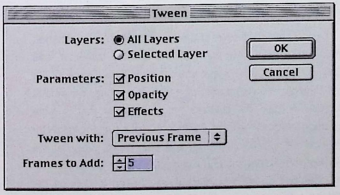


Figure 3

to end up with, and then choose Tween from the Animation palette's menu. The dialog box that appears looks like the one in Figure 3. Set options, and click OK to create the frames.

setting options

Once you've created all the frames for your animation, you can set display options for it. How you do this depends on your software. In ImageReady, you can use a pop-up menu at the bottom of a frame in the Animation palette (see Figure 4). Select the delay option you want. In most cases, it'll be pretty short—two seconds or less. You can set the delay option individually for each frame or select multiple frames and apply a delay setting to all of them at once.

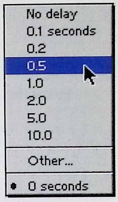


Figure 4

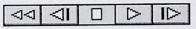


Figure 5

This is a good point to preview the animation to see if the timing and appearance are just right. Use the preview or playback options available in your software. In ImageReady, you can use a series of buttons very similar to those you'd find on a cassette or CD player (see Figure 5). You'll find them at the bottom of the Animation palette.

Figure 6

You can also set looping options for the animation. This determines how many times the animation plays. Sometimes, you'll want the animation to continue forever. Other times, you'll just want to play it a few times.

Again, how you set the looping options depends on your software. In ImageReady, you can use a pop-up menu at the bottom of the Animation palette (see Figure 6). Set the looping option you want. The number you select does not affect the file size—you can loop an image forever and it won't be any bigger than an image that is played just once.

saving and using the image file

The last step to creating an animated GIF is to save the file. Use the Save or Save As command to save the file as a GIF (or animated GIF if that's an option). In ImageReady, you use the Save as Optimized command to save the GIF as a graphic optimized for Web display.

Using the image file is easy. Simply insert it into your HTML documents like any other GIF image. When the image is viewed with a Web browser, the animation appears. Cool!

Maria Langer is a freelance writer and Internet content creator based in Wickenburg, AZ. She is the author of numerous Mac how-to books, including PageMill 3 for Macintosh and Windows: Visual QuickStart Guide *and* Mac OS 9: Visual QuickStart Guide. *Visit her on the Web at www.gilesrd.com/mlanger/.*

GoLive Tips and Tricks

by Larry Becker

back to basics: using tables with Adobe GoLive

Sometimes how-to articles have a tendency to get extremely technical and advanced in their explanations. However, recognizing that with every issue of *Mac Today* there are people who are new to Web design, we decided to revisit one of the most basic (and important) aspects of design—tables.

Most Adobe GoLive users are familiar with the built-in layout grid option, which they can use to develop their page layouts and maintain maximum design control. What happens behind the scenes when GoLive converts the page design into HTML text is that a complex series of tables is generated to keep graphics and text in the proper layout orientation. The major drawback to using layout grids is that the HTML generated is usually quite large, so the time it takes to download and view that page is longer. The better option is to become familiar with how tables work and develop your own simple tables. This keeps page sizes smaller and allows others to easily edit your pages in the future.

Another great thing about using tables for page layout design on the Web is that you can retain a great deal of control over the graphic look and feel, much like using frames, but without the negative repercussions, like search engine incompatibility and inaccurate bookmarking ability (not to mention that some browsers and some printers have problems printing frames pages). In fact, if you're in the habit of downloading and dissecting cool Web sites to discover how they've been created, you'll find that almost all Web pages take advantage of tables in some form. One last advantage I need to mention is that tables allow the end-user to resize their browser window without affecting the layout of the Web page.

Next time you design a Web site, try to design the entire site using tables. Start by opening up your first page in GoLive, and go to your Palette window. Make sure the Palette window is displaying the basic option set.

Click on the Table icon (Figure 1) and hold your mouse button down while you drag the Table icon to your page. A table that is three columns wide by three rows high will be inserted onto your page (Figure 2). This is the default size and shape of any new table and a good place to start, but we will need to change the size and shape of the table to fit our standard layout.

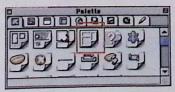


Figure 1

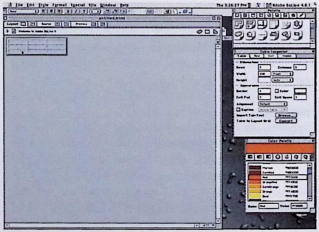


Figure 2

Click on the right edge of the table to select it. Notice that your Inspector window has become a Table Inspector, and there are lots of options that you can fill in here (Figure 3). For our example, we will be creating a table that retains the default number of rows and columns but in a format that is more appropriate for a Web page. By the way, make sure the Inspector window says Table Inspector, and also make sure you are working in the Table tab of the Inspector. If your Table Inspector has the Row or Cell tab selected, you'll need to click on the Table tab in order to continue.

The default table created by GoLive contains numeric values for the Border and Cell Space. These should be set to zero. This keeps the table from being visible to the end-user while still being a usable design element.

Based on the average size of computer monitors, you should

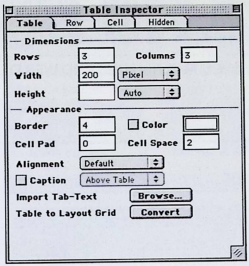


Figure 3

probably design your Web page at 600 pixels wide. The default table width is 200 pixels, so you will need to change it to 600.

Now, click on a single cell of your table and watch the Table Inspector tab switch to the Cell Inspector tab. The cell you clicked on should have a heavier border to let you know that it is selected. Select a cell in the left-most column (Figures 4 and 5). The default width of all table cells is Auto, so you need to click on the Auto pop-up and change it to Pixel. At this

Figure 4

point, you may enter a numeric value for the cell width, which will be applied to all cells in that column. In our example we have entered a value of 150. The table remains the exact same 600-pixel width while the first column shrinks to 150 pixels—the remaining two columns will stretch to fill the space.

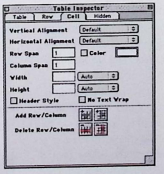


Figure 5

In order to work on the width of the middle column, you can either click on one of the cells in the middle column or you can tap the right Arrow key on your keyboard to move from the cell that you're working on to the cell on its right. Once again the width is automatically in the Auto position. Change Auto to Pixel and enter a value of 400. Now select a cell in the last column and change its numeric value to 50. Finally, click on the Table tab and change the pixel value of 600 to Auto.

The reason we do this is that later, during the design process, we may wish to change the width of one of our columns. If the sum of the numbers that represent the column widths is different from the width of the table, you will almost certainly be guaranteed that your Web page will be displayed inaccurately. Ultimately, you must make sure that either one of your columns or the overall table is set to Auto.

Another step that you may appreciate is to select any cell of your table and then use the Select All command to select all of the cells, but not the table as a whole. This way you can use the table inspector and change the vertical alignment setting from Default to Top (Figure 6). This will make any content you place into any cell of your table align to the top of the cell. On the other hand, you should almost never use the Horizontal alignment pop-up to change the horizontal alignment of any cell. Simply format the text or graphics within a cell to be left, center, or right justified as you normally would.

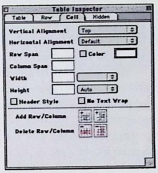


Figure 6

Now, you're ready to design your page. You can put text and graphics into each of the cells of your entire table. Design a pleasing page layout but always remember these rules:

(1) Make sure that any graphic within a cell is not wider than the numeric value of the cell.

(2) Make sure that at least one column (or the table itself) is set to the Auto width position.

(3) Once your layout is complete, make sure that you test it in all current browsers.

Of course, there is a great deal more to working with tables, which can only be learned by experimentation. Every Web layout program seems to implement tables in a slightly different way. Ultimately, you will need to learn exactly how your Web layout program reacts to information when using your tables. With With a little practice, you'll find tables can be a designer's best friend, keeping your graphics in place and your page size small. mt

Larry Becker is a Webmaster in central Florida. He owns NAIWP, Inc. which is an Internet seminar and training company, and addtraffic.com, which is the site for his Web design firm. Larry can be reached at: L_becker@naiwp.com.

PRODUCT REVIEWS

WE RATE THE HOTTEST NEW PRODUCTS FOR GRAPHICS, MULTIMEDIA, AND WEB DESIGN

FlashPoint Digita Desktop 1.1

graphics

image-management tools for digita-enabled cameras

For most digital camera users, downloading images from the camera directly to a desktop computer can be a power-gobbling hassle. Or it can mean biting the financial bullet for a card reader.

Digita Desktop 1.1 from FlashPoint makes the chore easy—even fun—providing that you own a Kodak, Sharp, or Minolta camera equipped with Digita technology.

The software interface is a simplistic three-window bar that belies the wealth of features behind a single mouse click. The Connect button does just that: connects camera and desktop computer. The camera's images are displayed in a contact sheet window and can be downloaded individually or in a batch.

Once downloaded, images can be saved in any of eight formats from the original raw JPEG. However, clicking on an image icon saved in TIFF format opened the image in Digita Desktop rather than Photoshop. The software does include a Photoshop acquire plug-in.

One of the more intriguing aspects is that a connected camera can be controlled from the desktop, including changing flash modes; zooming in or out; setting the self-timer, macro mode, white balance, exposure and focus modes; and finally, taking a picture by clicking the Capture button. Depending upon the built-in capabilities of the particular camera model, a number of other features can be controlled. For the Kodak DC220, these include burst and time-lapse modes.

Shooting from the desktop control works, but it's sort of a clunky procedure and certainly won't replace high-end tethered scanning cameras.

Digita Desktop's desktop allows the creation of folders, and images can be moved from one folder to another via drag-and-drop. This feature makes the software a valuable image-management tool.

Digita Desktop's computer camera control window has a Virtual Viewfinder (right window), while the most recent photo taken is shown at left.

A number of image-editing functions are available, plus slide shows can be created. Image-editing functions include resizing, cropping, flip and rotate, sharpen-soften, brightness and contrast, and an RGB color balance slider.

A rudimentary text tool permits addition of text to an image, but once it's been deselected, it's there permanently.

Digita Desktop's Slide Show feature is relatively sophisticated with the ability to add music backgrounds (AIFF format), record sound annotation, select a background color, choose from four wipes, create transitions of dissolve and none, and power the show by elapsed time or mouse click.

Images can be uploaded back to the camera for slide shows using video output. Files opened in non-Digita Desktop format will be sized and saved as JPEGs for uploading, a pretty neat feature not found in many digital camera systems. The Digita Desktop software also provides a link to install Digita scripts, applications, or firmware upgrades to the camera.

Digita Desktop is the first Mac application that takes advantage of LightWave's much-vaunted Digita technology. For owners of Digita-enabled cameras, it's a logical and useful image-management tool. —Jim Patterson

the verdict

Mac Today rating: ★★★★

Hot	Nifty and reasonably priced image-management system allows downloading of Digita images, scripts, and applications to Macs and iMacs.
Not	Limited to Digita-enabled cameras—not a fault, just a fact.
From	FlashPoint Technology, Inc. www.flashpoint.com
Price	$24.95

Macromedia Dreamweaver 3/ Fireworks Suite

web design *dreamweaver sparks fireworks*

I've been designing Web sites since way back in early 1994 (did I just say, "way back in 1994"?) when Web sites were loaded with such eye-pleasing features as justified left text, default gray backgrounds, and my all-time favorite—the ‹BLINK› tag. When I first started writing HTML, there were no books available to teach you how to write HTML code. There certainly weren't any WYSIWYG editors. No, I used Microsoft Word.

Soon, there were many apps appearing on the market that were supposed to "save us all." I tried a few and hated them immediately. All of them created very ugly code, added their own dumb and unnecessary tags, and worst of all, they would grab all of the nice code that I had written by hand and put it into a huge jumbled paragraph. Ugh! It was enough for me to keep on chugging along using a text editor and *lots* of macros.

Then someone turned me on to Macromedia's *Dreamweaver*. Now in its third version, Dreamweaver was a savior for most Web designers looking for an HTML editor that visually allowed you to work on a site while still giving you control of the code for those little tweaks and adjustments you like to make.

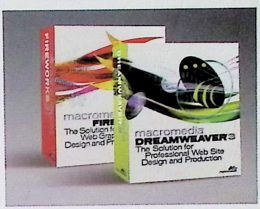
Macromedia has done a great job keeping up with the advances of HTML and overall Web design. This new powerful studio suite includes Macromedia's *Fireworks*, which focuses on the graphics side of Web design. Most Web designers are responsible not only for the HTML for their sites but the graphics, as well, so Macromedia has put together a powerful duo that can streamline a Web designer's workload.

total customization

While the first two versions of Macromedia's Dreamweaver focused on clean HTML code, feature integration (e.g., JavaScript, Flash, QuickTime, etc.), and site-wide management, Dreamweaver 3 takes things a step further and tries to break new ground in customization.

Dreamweaver is the first visual Web editor to introduce a reusable History palette. This powerful feature allows users to take steps from the History palette and save them as JavaScript commands and share them with co-workers or team members on a project, making automating repetitive tasks easier than ever. Also, utilizing DW 3's new HTML Styles feature, designers can save time when formatting and designing text for a Web site project.

Are you proficient in JavaScript? If so, you'll have the power to customize the entire Dreamweaver/Fireworks suite—including menus. Developers now have the power to customize their app for the ultimate in productivity. This allows developers to script for batch processing of graphics, create multiple rollovers, and much more.



the power of studio

The integration of Dreamweaver and Fireworks gives Dreamweaver users a solid system for editing graphics and importing them into Web pages. This suite allows designers easy integration not only with Fireworks but also with other standard apps, such as Microsoft Word and Adobe Photoshop. Even better, you won't feel lost in the apps, since their interfaces are as familiar to you as most Adobe and Macromedia programs.

Designers can now trace a comp image as a final guide for a Web page. No more messing around with HTML while in the design phase. Create your page layout in a graphics app and only create HTML after you've finalized the look and feel. Double-click on an image within Dreamweaver and it brings up Fireworks automatically. Save any changes made to the graphic as a new graphic in the HTML or right to the original graphic file.

Fireworks also gives Web designers the option to optimize their Web graphics in Fireworks (whether or not the graphic was created in Fireworks) for faster download. No more switching between several apps just to create simple rollover buttons for your Web site. With this new suite, you can create rollover graphics in Fireworks (even the rollover JavaScript source), import the code into Dreamweaver, and you're done. Staying in the same environment and interface saves time and keeps the workflow moving right along.

After creating graphics with JavaScript features, you can simply select "Insert Fireworks Object" to automatically import the graphic and code right into Dreamweaver for finalization.

in conclusion

This Dreamweaver/Fireworks suite is very capable for all sizes of Web site projects, and Web producers will appreciate the new features. From a casual Web user/designer to a professional designer to a Web producing team to a corporate Web master, this suite offers it all for a very reasonable price. The fact that this studio suite is available and compatible with Windows 95/98, Windows NT, and Macintosh makes it a great solution for multiple-platform firms looking for compatibility between departments or offices.—Rick Tracewell

the verdict

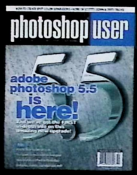
Mac Today rating: ★★★★★

Hot	Great features, small learning curve, and wonderful compatability.
Not	Macromedia decided to change a few little nuances (such as taking away double-clicking to select a line in the HTML editor) that I found useful in DW2. Bummer.
From	Macromedia, Inc. **www.macromedia.com or www.dreamweaver.com**
Price	**Dreamweaver 3/Fireworks Studio: $399** **Dreamweaver 3/Fireworks Studio Upgrade of Dreamweaver or Fireworks: $249** **Dreamweaver 3/Fireworks Studio upgrade for owners of both Dreamweaver and Fireworks: $199**

10 reasons why you should join the National Association of Photoshop® Professionals

The central resource for Adobe® Photoshop® education, training and support

1) You'll always know the latest Photoshop techniques
Thanks to your FREE subscription to *Photoshop User* magazine—the ground-breaking "how-to" magazine created just for NAPP members. It's where you'll learn all the inside secrets, cool tricks, and all the latest Photoshop techniques. There's never been a magazine anything like it and it's yours free when you join.



2) Your membership pays for itself by saving you money. Big money!
We've negotiated special discounts for our members from some of the leading computer software/hardware catalogs in the country. You'll save money on everything you buy (at lower than their catalog prices)—in fact, we've heard from member after member who've told us they've saved more than enough to pay their membership dues in just one order!

3) You'll stay in the know with private access to Photoshop Online, the #1 Photoshop site on the Web
Photoshop Online is the private members-only NAPP Website, and the #1 resource on the Web for Photoshop news, discussion boards, live chats, plug-ins and action downloads, tips and techniques, classifieds, online job bank, and much more.

4) You'll get answers to your Photoshop questions
Where do you turn when you're stuck with a Photoshop question? The NAPP Photoshop Help Desk—it's where you'll go to get straight answers to your Photoshop questions and even hardware/software advice and guidance.

5) Hone your skills at the NAPP Annual Convention
As a member, you're invited to attend PhotoshopWorld 2000 (www.photoshopworld.com), the NAPP annual convention. It's where NAPP members from around the world come to get the latest training, share ideas, solutions, and make important new contacts. It's a three-day Photoshop love fest you absolutely won't want to miss.

6) Share ideas and solutions with other members
NAPP is all about members helping members, and you'll have access to hundreds of experts in a variety of specialties in the NAPP Photoshop Network. These are members who stand ready to help you get better at Photoshop by sharing their knowledge and experience when you need it most.

7) It's a career move
If you're serious about Photoshop and staying on top of this rapidly changing industry, there's no better way to keep informed than with the latest news, newest techniques, and flow of information that NAPP provides.

8) You'll save money on Photoshop training and education
As a member, you'll get discounts on Photoshop seminars, training videos, and Photoshop books.

9) Show the world you're serious
When you join NAPP, you get a NAPP membership card, color window decal, use of the NAPP logo for your collateral materials and Website to show your clients and colleagues that you're committed to staying on the cutting edge.

10) It's so affordable, you can't afford not to join
A one-year membership to NAPP is only $99 and any one who uses Photoshop, at any skill level, may join. There are no tests to take, no secret handshake. The only requirement is the desire to get better at Adobe Photoshop.

We invite you to join the thousands of people in 51 countries around the world who have already made NAPP an important part of their Photoshop success. Join today and we'll rush you your member kit which includes the latest issue of *Photoshop User*.

You can't afford to spend another day thinking, "There's got to be an easier way..." Join today and become a part of this rapidly-growing Photoshop community.

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A one-year membership is only $99

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International Memberships are $129 (U.S.) • Corporate and Educational memberships available.
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www.photoshopuser.com

Keyspan Digital Media Remote

multimedia *the power to control presentations from anywhere in the room*

The *Digital Media Remote* by Keyspan is a "must-have" accessory for any serious presenter. This infrared device allows you to control multimedia applications on your computer in the same way you control your home TV. No individual, who has slaved over the creation of stellar PowerPoint presentations, appreciates being tied to a keyboard where they have to keep pressing the Arrow keys to advance to the next slide. The Digital Media Remote frees a presenter to more comfortably "work the room."

The Digital Media Remote consists of two components: a 15-Key infrared remote and an infrared receiver unit that connects to the USB port on your computer. The receiver unit has a convenient design that enables it to sit on a tabletop or hang on the edge of an open laptop. Besides PowerPoint, the Digital Media Remote can be used to control DVD, CD, MP3 and QuickTime Players. It is able to control your multimedia applications by sending them the same keystrokes that you use when you control the application from the keyboard. For example, if your program uses the "N" key to advance to a new slide, the Keyspan Digital Media Remote Control will send the same key to your application, allowing you to control your application from across the room.

The unit ships with key maps for QuickTime, Apple DVD, CD and audio players, SoundJam, RealPlayer, PowerPoint, and the Finder. A default key map is available for use with additional applications that do not have a specific map defined. Keyspan and third-party vendors are supposed to be developing key maps for additional applications that will be available from Keyspan's Web site. —Rod Harlan

the verdict

Mac Today rating: ★★★★★

Hot	Remote control for your computer. Great for presentations.
Not	More key maps.
From	Keyspan www.keyspan.com
Price	$79.00

Microtech CameraMate

hardware *the trouble-free card reader that can speed up downloads*

As the cost of digital cameras continues to decline, one can buy a decent low-end camera for under $100 or a camera that offers more than 3 megapixels in the sub-$1000 range. With each passing day, digital photography is increasingly becoming less an oddity. What remains an oddity, however, is the digital film media. While 35mm SLR cameras share a common film format, digital cameras do not; they can store images on floppies, SuperDisks, SmartMedia, CompactFlash, Clik! and microdrives.

Simply drop off your 35mm film at almost any drug store, supermarket, or camera shop and in less than 24 hours they'll return 24 photos/slides for under $7. You pay a price, but it couldn't be easier. Transferring a digital film image is not as easy, and you have to do most of the work yourself.

Over a year ago Microtech International introduced its USB *CameraMate*, the most versatile, cross-platform, digital film reader on the market. This lightweight, compact unit can read up to 128 MB, 3.3v and 5v SmartMedia; as well as CompactFlash cards, including the newest (5mm) CF+ Type II. Late last year, the 1" CF II IBM Microdrives (the world's smallest) became available in 170-MB and 340-MB capacities.

The CameraMate does not read every format, but it does read the two most common at a price point you'd pay for a single-format digital film reader. The FlashPath (floppy) SmartMedia reader, which Olympus provides with its D-400/450 cameras, costs as much as the CameraMate. If you have a floppy drive (one obstacle overcome), the FlashPath takes over five minutes to download 8 MB (122 images), while the CameraMate takes less than 20 seconds. I also downloaded several files, each exceeding 50 MB, from the IBM Microdrive and was impressed with the transfer speeds (about 2.3 MB/sec), much faster than flash memory.

The CameraMate requires OS 8.5 or better. I installed the USB driver on five separate computers, from a 7200/120 (with an ADS USB Port card) running OS 8.6 to a G4/400 running OS 9 and used the CameraMate on all five without any system related issues. PhotoFolio 2.0 is included on the installer CD.—Bill Achuff

the verdict

Mac Today rating: ★★★★★

Hot	Reads both SmartMedia and CompactFlash, fast performance, can read CF II IBM Microdrives, good price
Not	None
From	Microtech International www.microtechint.com
Price	$79.95

REVIEWS

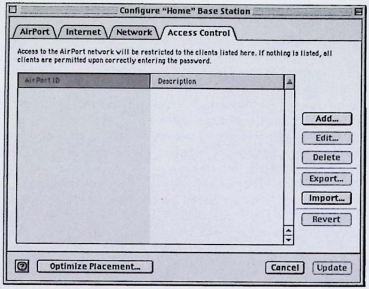
Apple Airport

hardware *wireless networking still not quite bug-free*

Look—up on the wall—it's silver! It's a flying saucer from *Plan 9 From Outer Space!* No, it's Apple's new AirPort—faster than a speeding floppy, more powerful than a pile of network hubs, able to link computers without a single wire! It's super ... well, almost.

This little gadget packs a lot more technology than its size would suggest. First, it contains one of Apple's new AirPort cards. This enables the saucer to link directly to other computers within 150 feet of it without any cabling (your mileage will vary depending on the location). Second, it contains a 56K modem that connects to a standard phone line. Lastly, it has an Ethernet port that allows the AirPort to be connected to standard networks. However, it is much more than the sum of its parts, because these components are integrated so that their functions blend together into a single unit. Sound complicated? It is, but Apple has done a pretty good job of simplifying it.

The AirPort Assistant makes setting up the unit fairly straightforward (at least as much as possible for what it is doing). You can manually set the AirPort up, but only knowledgeable people should try that. As with all version 1.0 products, this one has some rough edges, particularly in the software. However, about the time of this printing, Apple released AirPort version 1.1 of the software and firmware for the AirPort. Be sure to get these, as they fix many earlier problems, as well as add a dial-up button for connecting the modem (a big improvement). Also, the latest software contains the first version of the base station software for AirPort equipped computers. This allows G4s and iMacs to act as a base station without buying the little saucer (where this is applicable). In operation with a new G4, I still encountered a few minor bugs, which were related to the software. The documentation is also still weak, but Apple is making progress on all fronts.



In spite of the rough edges, the AirPort has the potential to make a major impact in how computers work together. For example, if you wanted to set up a small office, instead of paying someone to run cables to each room, you could use one or more AirPorts to create a full network so that everyone in the office could share printers or copy files from each other. Another nice feature is that several computers can share a common modem connection to the Web. Just think, you would not need individual modems in each computer, and only a single phone line would give the whole office access to the Web. Seeing any savings yet?

Several computers can also share DSL or cable modems, or you can join a normal wired network to computers that use wireless transmitters. The new G4s, iMacs, and iBooks all have slots for the new transmitter cards that enable the computers and Base Station to communicate with each other.

The AirPort Base Station pulls everything together into a single package. Before the AirPort, one needed several different components to accomplish the same work, and they would not have integrated together as well as the AirPort integrates them.

While this new technology is rated to move data as fast as a normal Ethernet network, in reality it is not that fast. If you need to move large files on a regular basis, you will want to stick to a wired network. However, for connecting to the Web, printing, or light file sharing, it is perfectly adequate. Lastly, while Apple has worked hard to make this unit simple, there is a certain amount of complexity that is unavoidable. Fortunately, there are some excellent resources on the Web to help you figure things out (*www.macintouch.com* has a good report). This is an excellent first effort from Apple, and I look forward to what they will do next with the AirPort technology.

—Curt Vercruysse

the verdict

Mac Today rating:	★★★★
Hot	Powerful, integrated functions. Major cool factor!
Not	Poor documentation. Some software bugs. Somewhat complex.
From	Apple www.apple.com
Price	Airport Card: $99, Airport Base Station: $299

REVIEWS

Ricoh RDC-5300

hardware

a multitude of features in a mixed bag

When I received the Ricoh RDC-5300 for testing, the editors of *Mac Today* had already shot with it for two days. This is a testament to how easy this 2.3-megapixel camera is to use. With an 8-MB internal buffer, the Ricoh represents the logical development of digital cameras since the first 2-megapixel cameras appeared a year ago.

With a black, gray and silver body, holding its offset, f:3.2 38-114mm (equivalent) lens, the 5300 vaguely resembles famous rangefinders of yore but is more closely related to top-line point-'n-shoots of today.

The most noticeable feature of the Ricoh is the power slider-switch on the back, which also opens a protective cover over the LCD and operates the cigar-cutter lens cover when the camera is in the shooting mode. Other manufacturers, please take notice.

I mentioned the memory buffer early in this review because Ricoh doesn't see fit to include a SmartMedia card with the camera—not even an 8-MB one. Ricoh, take notice.

While comparing the 5300 to a point-'n-shoot, I should point out that the camera has a wealth of sophisticated features. First, it is switchable between NTSC and PAL video output, ensuring the user can show slides on a TV anywhere in the world.

Its shooting modes include a burst selection that works at any image resolution (up to the limits of the internal buffer) and a time-lapse mode that makes exposures from 30-second to 3-hour intervals. The optional AC adapter is recommended for time-lapse shooting. A monochrome exposure mode still makes RGB images but eliminates color noise.

Downloading images from camera to computer can be accomplished with either serial or USB cables (included) but a card reader is still recommended. Since the included software did not work as advertised with Mac OS9 (see end of review), I had to download the buffer images by a serial cable which took roughly 30 seconds per image—not bad.

A neat feature is the ability to copy images from the camera buffer to the SmartMedia card and move between buffer and card with a top-mounted switch. This is the equivalent of an 8-megabyte bonus in storage regardless of the capacity of the card being used.

Shooting with the 5300 is a mixed bag. None of the information (manual, brochure, or press release) indicated what the camera's ISO speed is, but I would guess it's relatively low, as the "slow shutter speed" warning appeared even in deep shadow in daylight. With the widest aperture being f:3.2, the chances of camera movement are great when the flash is turned off. Opening the lens to the wide position and the zoom to telephoto is deliberate (i.e., pretty slow).

The viewfinder is placed in the middle of the camera back and is ideal for left-eyed photographers. A right-eyed photographer will find his nose rubbing against the LCD. However, the 5300 can be set up to power on from a button, leaving the LCD protective cover closed and saving on battery drain. Most of the Ricoh's settings can be stored as defaults to appear again on power-up.

Images were sharp with good color saturation, shadow and highlight detail.

The 5300's flash is outstanding for its size, covering an effective range of about 12 feet and well-quenching subjects closer to the camera, even in the super macro distance of 1.5 inches. The camera also has a PC contact for cord-mounting and external flash.

Three focus modes give the 5300 great versatility. Auto focus is remarkably responsive down to less than six inches and works well in low light. Super-macro focus is excellent but only seems to work in the wide-angle position. Manual focus is truly unique with the zoom rockers controlling focus but stabilizing the lens to the wide focal length.

Mac users may find the problem of downloading via USB lies with the fact that the 5300's software doesn't cope with Mac OS9. If this is the case, contact Ricoh at 1-800-459-3968 with your camera model and serial number and they'll send you a SmartMedia card with a firmware upgrade. This is one way to get a SmartMedia card out of Ricoh.

Ricoh engineers have done an amazing job of packing a multitude of features into a pretty slick box. Users would be well-advised to read the manual thoroughly and experiment with the features, many of which can be pretty obscure. With an estimated street price of $699, the Ricoh 5300 represents a serious player in the mid-range consumer digital camera market.—Jim Patterson

the verdict

Mac Today rating: ★★★ 1/2

Hot	2.3-megapixel resolution and many unique, helpful features, including time-lapse shooting, USB connection, 8-MB buffer.
Not	No SmartMedia card furnished with the camera. Vague manual leaves some features a semi-mystery.
From	Ricoh Corporation www.ricohcpg.com
Price	$699

REVIEWS

Deneba Canvas 7

graphics *an arsenal of graphics, multimedia, and web design effects*

Canvas has always been the Swiss Army Knife of graphics. We have been working with Canvas since version 3, and it was the first graphics program that allowed bitmap images (Photoshop), vector graphics (Illustrator & Freehand), and drawings (MacDraw) to be manipulated on the same screen at the same time. Well, if Canvas was the Swiss Army Knife of graphics, then Canvas 7 is now more like the entire Swiss Army.

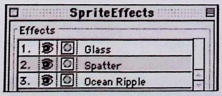
In one program you have the ability to create bitmap images, vector graphics, drawings, text, GIF animations, slide presentations, Web buttons, links, GIF, JPEG and 3-D images. Canvas handles video with QuickTime support and has a complete clip art library, as well as a full page-layout program.

Files can be saved in 86 different formats, including TIFF, Illustrator, Photoshop, Targa, PDF, Word, Nisus, MS Works, AppleWorks, RTF, HTML, GIF, PNG, QuickTime Movies and many more. In all, there are 75 new features in Canvas 7.

So, let's call out the bugle corps and salute four, powerful features.

spriteeffects

SpriteEffects in Canvas 7 is like Photoshop filters on steroids. With SpriteEffects you can apply image-editing filters (including most Photoshop plug-ins) to bitmap images, *as well as* text and vector graphics. All of these can be twirled, blurred, modified and brushed to your heart's desire.



Unlike Photoshop, the effects can be turned on and off by clicking the Show Effect Icon (eye) in the SpriteEffects palette. Two, three or more effects can be applied and then moved above or below other effects. The unique combination can be saved for future use with other images. With each new effect addition, you get a selection mask that can be activated by clicking on the Mask Icon in the SpriteEffects palette. If your image is over a white background when you click on the mask, the effect is applied only to the image and not to the white background. This is a timesaver, since you don't have to isolate the image from the background.

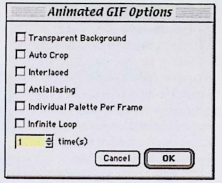
SpriteEffects has another new feature called Lens. Lenses magnify or reduce objects below them. As you move the lens around your image, the viewpoint changes and shows what is beneath it. You can also apply special effects to what is shown within the lens.

web design

The next feature is enhanced Web support. Canvas 7 allows you to create dynamic Web buttons in the Web Buttons palette, hyperlinks, and Web sounds. It assigns a URL to an object through the URL Attachment palette. The Web Publishing Wizard makes publishing from Canvas to the Internet easier than ever.

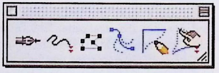
A completely new document type has been added to Canvas 7 called an Animation document. Animation documents are designed for Web (GIF) animations and will work with Macromedia Director 7, as well. Once a series of frames has been created, it can be saved as a GIF animation. Animation documents include onion-skinning, which is an animator's term for the ability to display several frames on the screen at the same time as though they were on tracing paper. Onion-skinning is designed to assist you in the alignment of animated art.

Canvas 7 can import and export files to and from the Internet.



path tools

Through the use of Path tools, Canvas 7 is making vector graphics easy for everyone to use .



A full set of Path tools is available with Curve, Freehand, Polygon, Auto Curve, Reshape and Push tools. Canvas has made this "only for artists" area available to the rest of us by making bezier curves easy to create and modify.

By using the new Fit Bezier command, you can convert polygons to bezier at the click of a mouse. Another new tool for path drawing and editing is the "Auto Curve Tool." This tool allows you to create smooth curves between the points that you create by clicking on your document.

The Reshape tool lets you replace any part of a path. You can draw a new shape along any point of the path by selecting the Reshape tool. With the mouse close to the path, you click-and-drag, deleting the old path from that point and appending a new one.

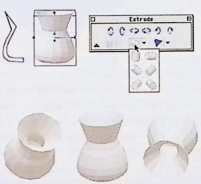
The Push tool bends the path. When you click the mouse on the path, you will "rubberband" the path, pushing and pulling to add new points to the path. These new tools make Canvas more powerful and easier to use.

Deneba Canvas 7

graphics *continued*

3-D objects

This feature allows you to create 3-D objects. Using the Extrude palette, you can extrude in parallel and circular styles. Simple 3-D images become easy and fun to create.



The above bowl was created in less than a minute by following the simple tutorial.

The Extrude palette has presets for parallel and circular extrusion. It also has lighting presets and rotation buttons.

Lighting and colorizing the 3-D objects is also easy. The finished 3-D objects can be saved in QuickDraw 3-D file format (3DMF) and Lighting and Drawing Interchange Format (DXF).

power on a canvas

Deneba has released a "Velocity Engine Tool" for Canvas 7. This takes advantage of the new G4 processors with the Velocity Engine and the AltiVec instruction set to increase performance by as much as 25%. This can be downloaded free at www.deneba.com/dazroot/softlibs/Canvas7/altivec.html.

From frontline infantry to guided missiles, this program will tackle just about any graphic invasion you challenge it with. Its arsenal is filled with hundreds of tools and palettes, including gradient effects, envelope templates, the Multigon tool, EasyShapes, transfer modes, vector masks, the stroke palette, texture manager, channel masks, neon manager, camera tool, alpha channels, trapping, and many others. Canvas 7 is our first pick for anyone who is looking for a powerful, professional graphics program. —Merrily Miller & David Rosenblatt

the verdict

Mac Today rating: ★★★★★

Hot	SpriteEffects, Lens Effects, GIF animation, and output to PDF
Not	Seems to crash more than older versions (may only be a problem with this copy)
From	Deneba Software www.deneba.com
Price	Canvas 7 premium upgrade: $159 Canvas standard upgrade: $99 Canvas 7 full version: $375 Canvas 7 comp. upgrade: $199

Aladdin StuffIt Deluxe 5.5

graphics *aladdin expands stuffits features and compatability*

I was not an early adopter of Mac OS 9 when it was first released; like many users I decided to wait until certain third-party software was updated to work with the new Mac operating system. The update I most anxiously awaited was Aladdin's StuffIt Deluxe 5.5.

I was anxious because the upgrade from StuffIt Deluxe 4.5 to 5.0 was not a smooth one. To their credit, Aladdin responded quickly to user complaints, and within two months of its initial release, StuffIt Deluxe 5.0 (now 5.1.x) was performing reliably—I wasn't eager to upgrade, but I had no choice if I wanted it to work with OS 9.

Like nothing before, the Internet pushes the cross-platform exchange of files. StuffIt Deluxe 5.5 now gives Mac users the ability to create self-extracting file archives for Windows or zipped files (the most common Windows compression format), using Magic Menu, DropZip, or Archive Via Rename without having to launch StuffIt Deluxe (a fourth option).

StuffIt Deluxe 5.5 now expands DiskDoubler format and can expand or create Bzip files. (Note: StuffIt Expander [the freeware version without the StuffIt Engine PowerPlug, which is installed with DropStuff or StuffIt Deluxe] has limited expansion capabilities.) StuffCM was a shareware contextual menu I used extensively to peek inside file archives (before StuffIt Browser was introduced with StuffIt Deluxe 5.0). Aladdin purchased StuffCM and incorporated its features into version 5.5 as Archive CM.

Magic Tools for Magic Menu provides useful additions, including Get More Info, Make Alias To, Copy/Move, and Gather (to collect selected files into one folder).

So far, StuffIt Deluxe 5.5 has been rock solid. This version is not just an OS 9 fix; it is an enhanced update with additional, useful features and improved performance. —Bill Achuff

the verdict

Mac Today rating: ★★★★★

Hot	Addition of the Archive CM contextual menu model.Ability to create Zip and self-extracting files for Windows. Enhanced Magic Menu features.Secure Delete (a drag-and-drop application to obliterate files) Archive Via Rename permits quick and easy conversions.
Not	None.
From	Aladdin Systems www.aladdinsys.com
Price	$79.95

Macworld Expo

We are barely into the new year, and it is already looking like it's going to be the most exciting year ever for new media. At Macworld Expo in San Francisco a few weeks ago, there were a lot of DV folks looking to find out the latest information about all the new digital media products announced at the show. The DVPA sponsored Digital Media Studio area showcased the latest developments in FireWire, DVD, and video streaming (among many others). Some items that created a good bit of interest included the FireWire drives from VST, the IDE to FireWire drive conversion kit from Pyro, the video conferencing solution and KritterCam from iRez, the Mixman DJ software from Beatnik, and the faster network rendering-enabled After Effects 4.1 from Adobe.

CES Expo

At the Consumer Electronics Show (CES) in Las Vegas later that same week, MP3 was the talk of the town. Look for all sorts of home components, as well as more portable electronics, to play MP3 music files this year. One device that caught my eye was a portable CD player from iJam Multimedia that could also play MP3 files from CD-R and CD-RW discs! It is supposed to ship this spring for a list price between $120 – $150. Also, if you are looking to replace your old VCR, this may be the year. Digital Recorders (like Tivo and Replay) were generating a lot of interest at the show. The problem so far has been that they are too expensive ($700+) or too short on recording time to garner mass appeal. However, Sony announced that it would have a 30-hour digital recorder (double what has been available previously) ready to ship this summer for only $400! mt

DIGITAL VIDEO NEWS

What's happening on the Macintosh DV scene

BY ROD HARLAN

MicroNet Unleashes the Cube!

MicroNet Technology, Inc., a wholly-owned subsidiary of Ampex Corporation, has announced the release of the industry's first FireWire SAN storage solution. SAN stands for Storage Area Network, and it is a way for a number of computers to share a large array of drives without being hooked to a server. The *SANCUBE* serverless storage network delivers extremely fast connectivity and up to 220 GB online at a price far below traditional 100 BASE-T networks with server-based storage.

SANCUBE is engineered for Mac-based digital content creators who work on Power Mac G4, G3, and iMac DV systems with built-in FireWire. The SANCUBE consists of a compact, centralized "data cube," incorporating up to six high-performance IBM hard drives yielding a capacity up to 220 GB of online storage. This unit measures approximately 10 x 10 x 10 inches, weighs less than 15 pounds, and visually complements the design of Apple's new Power Mac G4, Power Mac G3, and iMac DV systems. Users simply plug SANCUBE into their Mac systems with built-in FireWire and install the SANCUBE software. With no PCI cards to install, setup takes just a few minutes, and since SANCUBE is stackable and hot-pluggable, the system expands and reconfigures easily as workgroup storage requirements increase. Older Macintosh systems may be supported with third-party FireWire cards.

SANCUBE will ship in March 2000 at an SRP starting at $1499 for the 70-GB single-user system, $2149 for the 100-GB two-user, $2699 for the 150-GB two-user, and $3899 for the 220-GB four-user version. SANCUBE will be sold through MicroNet VARs, Macintosh focused Internet resellers, mail-order resellers, and on the Web through MicroNet Direct@sancube.com.

BlueICE SDI Video Card

ICE Inc. (www.iced.com) is now shipping the *BlueICE SDI Video card*. This add-on daughter card to the BlueICE hardware system allows for real-time, uncompressed, frame-accurate video capture, playback, and print to tape. BlueICE SDI Video allows users of Adobe After Effects to digitize, preview, and layoff their projects to tape in real time.

some of the features include the following:

- Real-time capture of high-end SMPTE 259M (SDI) video from your tape deck.
- Fully integrated within the Adobe After Effects environment.
- Uncompressed video footage stored directly to disk with no compromise in video quality.
- QuickTime format for seamless integration with Adobe After Effects projects.
- Frame-accurate deck control through the serial port with special deck control software.
- Video monitor output for viewing your creations while you work.
- Genlock capability for facilities with digital house sync.

BlueICE top card design does not require a PCI slot.

At a price of $1,995 (plus the cost of an ICE board), the BlueICE SDI Video Card is aimed at the professional broadcast designer who demands the highest quality uncompressed video. mt

DIGITAL VIDEO SOFTWARE ▪ HARDWARE ▪ NEWS ▪ OTHER STUFF

DIGITAL VIDEO VIEW

with

Rod "Mac Daddy" Harlan

quick! it's time to update to 4.1

Apple has released an update to their media layer technology QuickTime. QuickTime is the system extension that allows you to see movies and listen to music on your desktop, among many other benefits. Version 4.1, the latest release, adds a few new features while optimizing existing functionality and making repairs to items that didn't always work well for everyone.

Apple describes its new update as "(our) complete technology for handling video, sound, animation, graphics, text, music, and even 360-degree virtual reality (VR) scenes. A gateway for rich media, including images, music, MIDI, MP3 and more." Apple has also expanded version 4.1 with improved AppleScript capabilities, and QuickTime now takes advantage of the multi-user functions that were introduced with Mac OS 9. A number of independent film channels were also added to QuickTime TV. Here is a complete list with descriptions of all the specific enhancements to QuickTime 4.1:

plays mp3 vbr files

If you've ever downloaded an MP3 file off the Web that the QuickTime Player would not play, it was probably because the file was compressed using a variable bit rate. You can now play MP3 audio files that use variable bit rate compression.

access to controlled sites

You can tune in to more, since QuickTime now supports logging on to sites with controlled access, such as pay-per-view sites. All you need to do is set up an account with the content provider, then enter your user name and password when you want to access that site.

improved navigation through firewalls

Your QuickTime Settings control panel has additional options for Streaming Proxy settings and a new Streaming Transport panel. Click the Auto Configure button in the Streaming Transport panel to improve streaming performance.

browser plug-in settings via control panel

You can configure the browser QuickTime Plug-in option in the QuickTime Settings control panel. Previously, this had to be configured via a pop-up menu in an active QuickTime movie.

control strip module

Apple has added a Control Strip Module so that you can use the control strip to launch QuickTime Player, PictureViewer, and the QuickTime control panel to adjust settings. You can also select a streaming channel to view with QuickTime Player from a channel list.

supports mac os 7.5.5 or later

System 7.5.5 is the base Mac OS version supported by QuickTime on Apple PowerPC-based computers. This means that older software will not be supported. If it works, great; if not, tough luck.

supports apple powerpc-based computers only

QuickTime 4.1 will not install on Macintosh computers with a 680x0 processor, so basically, Apple is no longer supporting legacy Macintoshes with its QuickTime technology. Apple also said that QT 4.1 will only support Apple computers with a PowerPC processor, which means clone models are no longer supported either.

supports intel pentium-class computers only

Not to be outdone on the Windows side (for those of you that work in a cross-platform environment), QuickTime 4.1 is not supported on computers with processors older than the Intel Pentium, such as the 80486. Pentium-class computers include corresponding non-Pentium brand processors, such as the Intel Celeron and the AMD Athlon.

Streaming QT TV Channels

added more quicktime tv channels

See the adjoining graphic above for a complete list of the QT TV Channels available today.

how can i upgrade to quicktime 4.1?

If you have QuickTime 3 or earlier, go to www.apple.com/quicktime/download/ and download the QuickTime 4.1 installer. If you already have QuickTime 4 installed:

(1) Find and open the QuickTime folder on your computer.

(2) Open the application program called QuickTime Updater. mt

Rod Harlan is Executive Director of the Digital Video Professionals Association (www.dvpa.com) and can be reached at rharlan@mactoday.com.

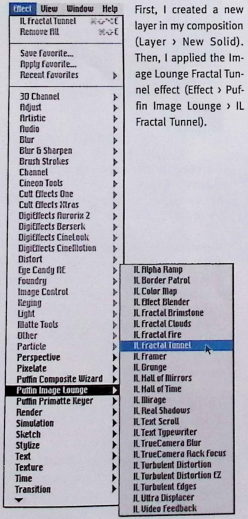
AFTEREFFECTS TIPS AND TRICKS with

Chad 'Pixel' Anderson

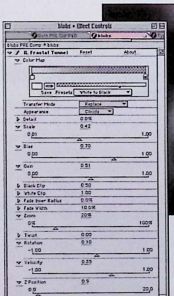
it's a bit cliché, but it's cool man!

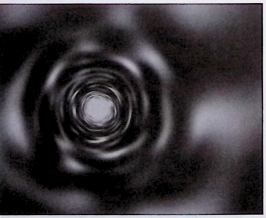
In this issue we'll look at creating a text effect for a movie title. While this project may seem a bit cliché, I recently had to make this effect for the main title of a movie called *The Eden Myth*. The movie has a very mysterious plot, and the client wanted the main title to give viewers the same feeling. Unfortunately, a standard Light Burst effect created a light, airy space that was not at all what I was looking for.

So, I decided I needed to create a dark, foggy, creepy look. To achieve this, I realized I needed to create the fog effect first and then combine it with the light effect. The first part I needed to create was the "negative" part of the fog or the "part that isn't there." I know I'm not making any sense, but you'll see. (For this project we are using a Puffin's Image Lounge plug-in with the Production version of AE and Final Effects Light Burst 2.5.)

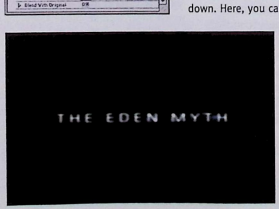


First, I created a new layer in my composition (Layer › New Solid). Then, I applied the Image Lounge Fractal Tunnel effect (Effect › Puffin Image Lounge › IL Fractal Tunnel).

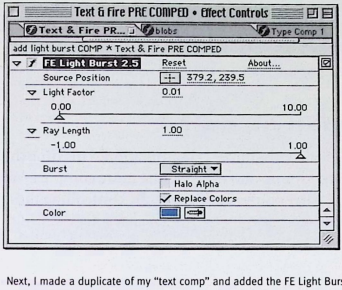


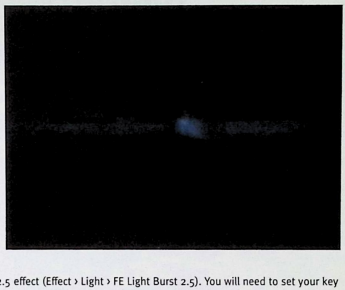


I played with IL Fractal Tunnel for quite a while. The effect has great control, and, surprisingly, I was able to slow the "blobs" down as much as I wanted. I only say it's a surprise because it seems most particle generator plugs are impossible to slow down. Here, you can see the exact settings I used.

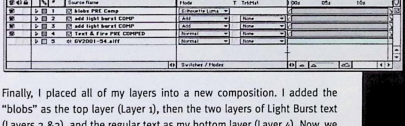


I then put my separate text composition together. Mine looks like this, and has kind of fiery edges. You can do whatever makes your eyes sparkle.

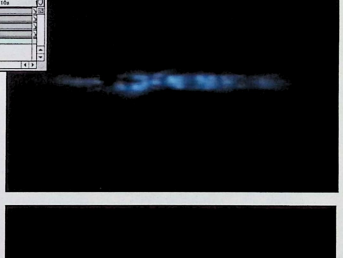


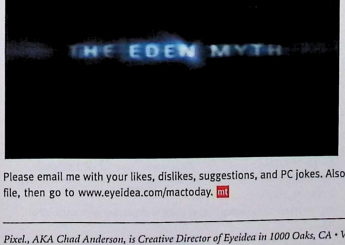


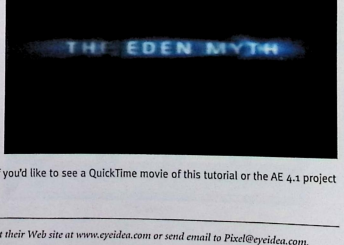
Next, I made a duplicate of my "text comp" and added the FE Light Burst 2.5 effect (Effect › Light › FE Light Burst 2.5). You will need to set your key frames to move the Light Burst effects across the text.



Finally, I placed all of my layers into a new composition. I added the "blobs" as the top layer (Layer 1), then the two layers of Light Burst text (Layers 2 &3), and the regular text as my bottom layer (Layer 4). Now, we want the shining light to appear like it is beaming through soupy fog, so set your layers to the appropriate modes. See the screen shots to the right and below.







Please email me with your likes, dislikes, suggestions, and PC jokes. Also, if you'd like to see a QuickTime movie of this tutorial or the AE 4.1 project file, then go to www.eyeidea.com/mactoday. mt

Pixel., AKA Chad Anderson, is Creative Director of Eyeidea in 1000 Oaks, CA • Visit their Web site at www.eyeidea.com or send email to Pixel@eyeidea.com.

FROM THE DIRECTOR'S CHAIR

by

David Rosenblatt

simple 2-D animation, part 2

Last time, the article "From the Director's Chair" dealt with simple 2-D animation. This time the simple 2-D animation will be beefed (or is it "birded") up and made a little more complex. We will animate several parts of a parrot to make the parrot move and/or talk. By controlling these parrot parts, the bird becomes more lifelike. You can begin by creating a character.

Figure 1

In Figure 1, there are four versions of a parrot. Each one was drawn with a different eye, mouth, hand and tail movement. Within the graphic program you are using (e.g. Photoshop, Canvas, Illustrator, etc.), the eyes, mouth and body of each version are copied to a new document.

From here, they can be imported into Director. You will be taking three pieces from each parrot, so when you complete importing them into Director, you should have twelve separate cast members.

Figure 2 illustrates the Cast Window with the imported artwork. The Bird 01 to Bird 04 will be used to animate the tail and wings as one item, Nose 01 to Nose 04 is for the nose and mouth, and Eye #1 to Eye #4 represent the eyes.

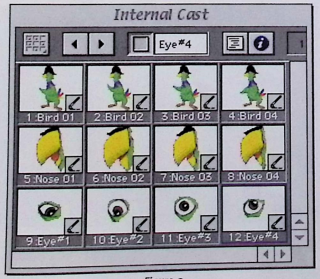


Figure 2

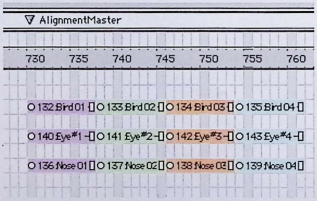


Figure 3

Figure 3 details how the Sprites look in the Score after they have been placed on the Stage from the Cast Window and moved into a position for alignment. The individual figures must be lined up, so they will animate smoothly. Notice the placement of the Sprites with the bird in the background and the eye and nose in the foreground.

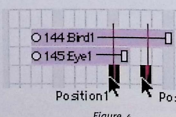


Figure 4

Figure 4 is a composite figure used to assist in aligning the Sprites, so they will play back in alignment with each other.

Notice Sprite 145, Eye1, is shorter than Sprite 144, Bird 1, above it. You temporarily shorten the Sprite you're trying to align to the main figure; in this case you're trying to align the eye to the bird. The Bird1 already has an eye on it, so try to cover that eye with a copy of Eye1, so that the eye doesn't hop around on the screen unnaturally. When you click between Position1 and Position2, you'll see how well you aligned the two figures. If not aligned properly, click on the Sprite you want to align, and then use the cursor arrows on your keyboard to move the Sprite into position.

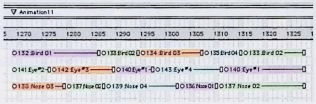


Figure 5

Once the Sprites are lined up, they can be shuffled around on the Score (Figure 5) and still stay in alignment with each other on the Stage. Varying the length and order of the Sprites produces a figure that appears more random and lifelike. Create a Score about four times as long as seen here and continue to vary the Sprites within it.

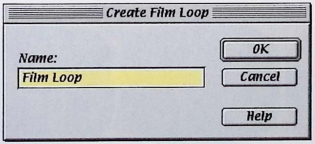


Figure 6

After the Score is complete, drag through all of the Sprites on the Score then copy and paste them into the next empty Cast Member. You will get a dialog box like the one above (Figure 6). Type in the name desired, and hit OK. The new Film Loop will now be an animated parrot. By changing the line up of Sprites on the Score and saving them to a new Cast Member, you can get various versions of the animated parrot.

A second way of creating this animation is to build several Film Loops for each part of the parrot and then place the Film Loops in the same location in the Score.

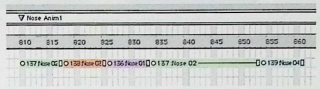


Figure 7

Figure 7 is an example of building a Film Loop of just the Nose/Mouth area. By creating various versions, you can swap the Nose Film Loops in different areas of the program to give a different appearance to the Parrot. When using this method, you have to realign the Film Loops to each other, just as you did when aligning the different parts of the parrot.

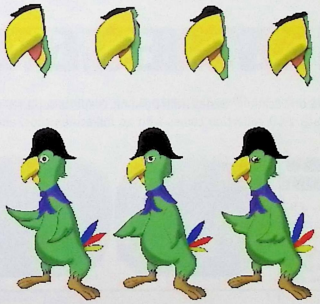


Figure 8

By playing around with the various Film Loops you can create many versions of the talking parrot. Because Director is so powerful, it allows you to have up to one hundred and fifty Sprites. You could have a whole flock of parrots on the screen at one time, each rolling its eyes, pointing its beak, singing your praises . . . well, you get the picture. Go have some fun and animate! mt

David Rosenblatt is president of Silver Figure Interactive, Inc., a company that specializes in interactive museum exhibits, information systems, corporate multimedia presentations, and Macromedia Director training. Mr. Rosenblatt can be reached at mail@silinteractive.com.

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Pretty much ... lots and lots of sunsets. Some over cities but most over beaches and water.

THE VIDEO STOCK REPORT

actually traveling overseas (but not near as much fun). All footage is shot on Beta SP and the clips on the CD are provided in the NTSC 720 x 486 format at 30 fps.

WORLD LANDSCAPES 1

Snowy mountains, calm lakes, raging rivers, and trees with leaves.

WORLD LANDSCAPES 2

Oceans and Beaches, with more snowy mountains and calm lakes.

MACINTOSH AND MUSIC

by Kevin Brislin

a diatribe about mp3

We've all read the slew of articles about how MP3s are taking over the world and that the "Major Labels" (dunt, dunt, DAHHH) are scrambling to come up with a viable alternative to ensure that their artists get paid for their downloaded music. This is the same music industry that essentially killed DAT tape as a consumer format because they were concerned about the proliferation of CD-quality copying that could be done. This is the same music industry that is keeping the prices of CDs inordinately high to maximize profit for themselves (not the artist, who is usually locked into a very low rate per unit sold. Lessee now, $16.99 at the counter translates into $.10 to the artist . . . yeah, that's fair.) And this is the same music industry that wants into the MP3 thing in a bad way, but on their terms. Let's stop for a moment and catch our breath while we play this commercial.

OK, we're back. The problem with the music industry is that it isn't really about music. Music is about product, whether it's CDs or posters or the artists themselves. Did you ever wonder what happened to someone who had a hit on the radio last year? Well, nine times out of ten, they were signed to a record label on the strength of one song, which was played to death on commercial radio and MTV, then they were summarily dropped due to overexposure. You might see them again in a few years, but gussied up as a new band with the latest sound (or on a reunion tour—the fun never stops).

What does this all have to do with MP3s? Everything. There are two camps at work here: the music industry and the technologically-inclined user. The industry wants control of the situation, so they can make sure everyone (read: they) get their fair share of proceeds from a song downloaded off the Internet. The T-I user wants to get away from buying a CD for one song that they happen to like, or they are just phenomenally cheap and want free music. Both have flaws in their assessment of the way MP3 should be used as a distribution format.

First, the music industry has to realize that people are tired of being taken for granted. Quit trying to maximize your profits based on the income of a demographic group that hasn't even gotten a job yet. Second, stop trying to control the process. The reason the Internet (in all its wondrous, chaotic glory) is the conduit for unlicensed music is that it is there. Simple, pure logic reigns once again. If one can do a thing, then inevitably one will do that thing . . . and many times. (No sexual innuendo intended.) So, here you have a rather large group of people that want to have music distributed freely to be experienced by as many people as possible. It doesn't matter to them that one of the victims of this scenario is the very people that are producing the art they are listening to. They are sticking it to "The Man."

Hence, the problem. What incentive does a musician have to continue to create music at their own expense when most of their sales will disappear through the Internet? C'mon now, folks, while musicians all want to say that they have to create music to satisfy some internal craving, the truth of the matter is that they would also like to be able to make a living at it. I don't know a single musician that doesn't have the same monthly bills as you do and also has that music fetish that has to be fed. The studio needs an upgrade, the amps blew up at the last concert they played, the lighting is abysmal, and someone needs a new pair of leather jeans. Sure, they can keep the day job, but it would be nice if the music would at least start to pay for itself. Which it won't if every project a musician releases is sucked into the great void and distributed freely to anyone who can download.

The answer is a call for temperance. The music industry has to realize that the cat is out of the bag and that their business model needs a bit of a revamp. The listener has to come to terms with the fact that by pirating music, they are essentially ending the careers of the very people they listen to. And the musician has to realize that there is a distribution format out there that works, but it may not be as lucrative as they once thought. A pretty sticky wicket, eh? mt

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400MHz

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400MHz

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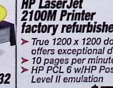

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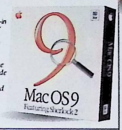

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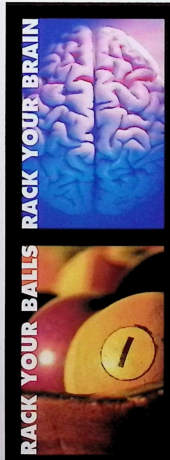

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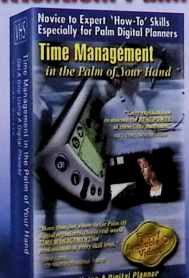
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mac lane
—continued from page 86

(like everybody else) loves the look of the iMac, but he told me he was going to do graphics and run some business apps on it, so he "couldn't get the iMac." "Why not?" I asked him. He said, "Well, they're just for home right?" I asked him what made it just for home? He said "Well, they're not for running business stuff or graphics, right?" I asked "Why not?" We went back and forth like this (ad nauseam) until finally he admitted he didn't know exactly why. I told him why: "Because Apple's marketing told you it was a home computer." But the fact is, it's just another computer. It's not stripped; it's not somehow disabled. It runs business apps (and everything else) exactly like any other Mac, usually faster.

I told him we have 11 iMacs in our office. Two are used for graphics, all the rest run business apps all day long. They're all networked, and not only do they work perfectly, they look great. In fact, when we got our iMac DV, it was actually the most powerful, fastest computer in the whole office, beating every graphics machine in the house. It ran faster, had more drive space, and had new features that our old G3 towers didn't have. Worst of all (or best of all) it was only a fraction of the price. Don't let Apple's marketing fool you. The iMac is a real machine in a pretty package. And there's nothing wrong with that.

misconception: apple's just a niche player

Truth: Apple's one of the largest computer companies in the world

Why that is: Because the PC-biased media always takes Apple's marketshare (at 10 – 12%) and puts it up against the entire PC industry as a whole, rather than putting Apple up against another computer manufacturer, like Dell or Compaq (we won't use Compaq, because they're in such trouble right now, it just wouldn't be a fair comparison). You know who's a niche player? SGI (Silicon Graphics). They make great computers but have a marketshare so small it doesn't even show up on radar. They're not one of the top 5. Or top 10. Or top 20. They're, well . . . lookout beloooooow!

You could paint the case that Apple, one of the world's top 5 computer makers, is a towering giant compared to SGI, but most people would say that's not a fair comparison. But these same people want to stack the entire PC industry against just one company—Apple. It's not fair, but Apple's still winning. It's one amazing company. Especially since not one of its competitors does what it does: makes the computer, the operating system it runs on, and a bunch of software and technology for the Microsoft Windows platform, as well. If you still want to argue Apple's a niche player, you can, but you have to admit, with a niche like graphics, multimedia, and professional Web design, that's a pretty fair-sized niche.

There are more second-level misconceptions, like the whole "Didn't Microsoft buy out Apple about two years ago?" and "Apple stole the idea for the Mac from Xerox," and about a dozen more, but look at it this way—if I've been able to dispel just one misconception with this article and saved even one PC user from having an irate Mac user's hands around his throat, courtesy of an offhanded, ill-informed comment during an office party, I've made the world a better place. And if not, at least I got in some good potshots at Microsoft, and isn't that what being a Macintosh user is really all about? ;-) mt

the back door
—continued from page 30

and other applications were unaffected. The user clicks OK, and life goes on.

Those of us who survived the dawn of personal computing can appreciate this the most. From the days where your system would simply die with literally no hope of recovering countless documents that you may or may not have saved recently to the time when a programmer is free to push the envelope as hard as they can without risking an entire project. The paint program can die while using that experimental filter, but your page layout, word processing, spreadsheets, even the very setup of your work space is completely safe from a program gone wrong.

Will there ever be a point where application crashes are a thing of the past? Hard to tell—regardless of how robust a system can be produced, people will try to ride the bleeding edge until they fall over or until the OS grows to accommodate that new realm. A lot of capabilities built into the system were once hacks—hacks that demonstrated a need. But with Mac OS X, Macintosh users will finally be able to place the onus of software stability back on the application programmers—where it belongs. mt

the enemy camp
—continued from page 28

than 2 GB.) My next challenge will be to persuade this client to migrate to a drawing program that is currently still being sold.

This experience has been repeated with a number of clients. One computer is upgraded (often to an iMac) and in short order all other Macintoshes in the organization are replaced. Since the new machines lack a LocalTalk connector, these clients also upgrade to an Ethernet net- work and discover the joys of networking at high speed. Sharing FileMaker Pro data bases becomes quite attractive, and I have also been getting quite a bit of work building new data bases.

What does all of this mean?

My observation is that the resurgence of Apple (as evidenced by the strong stock price, more aggressive advertising, and increased media exposure) has convinced people that the company is here to stay. The skillful placement of iMacs in broadcast TV productions has helped make it the cool machine to have on your desk. Mac users no longer find it necessary to apologize for using a Mac or hide it in a back office. Visitors are often drawn to the iMac and want to give it a try. Many Wintel users are quite impressed. The iMac is not a toy. (Just wait till they start seeing some iMovies.)

The next *sign* I am watching for is an aggressive advertising campaign by Apple directed at the small business market. This segment has been neglected for far too long. To solidify this campaign, we need a *bMac*. The ideal configuration would be a modified iMac with a 17-inch monitor and a larger keyboard optimized for adult touch typists. While they are at it, this would also be an excellent time to replace that stupid hockey puck with a full-sized, multi-button mouse. mt

Dr. Hallmark is the President of Hallmark Consulting, a Largo, Florida based Macintosh consulting firm, and is a member of the Apple Solutions Experts program. He can be reached at (727) 536-1020 or via email at RichardH48@aol.com.

life in the mac lane

SCOTT KELBY

pc users and their misconceptions, part II

OK, I know what you're thinking. This is going to be another one of those "Apple's not going out of business, Mac's aren't more expensive, there's tons of Mac software, and Macs aren't slow" kind of article. Not this time. Apple's done such a good job of advertising, and they've sold so many computers, most of those age-old misconceptions have finally been laid to rest. Actually, I'm amazed how many PC users now know the score about Apple.

Now that the classic Macintosh misconceptions are fading away, the second tier inaccuracies are floating to the top.

In fact, for the first time in my life, when I run into PC people and they find out I'm a Mac guy, they say stuff like, "Hey, that Apple's really kicking butt, eh?" or "Hey, that Steve Jobs is really something, eh?" or "Hey, would you mind holding this phone for a minute? I'm on hold with Microsoft tech support, and I thought I'd try and track down a virus or two until they pick up." I'm really enjoying this new era of enlightenment, and I'm actually having conversations with PC users that don't lead to multiple contusions and a night in the slammer.

But now that these PC users are opening up to me, I've found a whole 'nuther level of misconceptions about Apple, the Macintosh, and Macintosh people. They're not nearly as annoying as the old misconceptions, but should still probably be addressed before they *do* become annoying, and I have to start calling my friends for bail money again.

So tear this one out, fax it to your PC-loving "acquaintances," and cure them of their next level of misconceptions about the Mac.

misconception: microsoft is our enemy

Truth: This is not true. OK, it's half-true; maybe two-thirds, but no more

Why that is: Most PC users don't realize this, but Microsoft often takes either the number one or number two spot for overall Macintosh software sales. That's right; there are Mac versions of Microsoft Office, Excel, and Word—the whole shebang (in fact, I'm writing this in Microsoft Word). The most popular Mac browser is Microsoft Internet Explorer. We have Microsoft Outlook Express, PowerPoint, Encarta, Front Page, and there's even a Mac version of the new Microsoft Intellimouse. Mac users need Microsoft, and so does Apple. So, in short, we love the Mac side of Microsoft. Ah, but there's the other side of Microsoft. The evil side. The side that makes Windows 95/98/2000 and NT. That's the side that we hate, but that's the side everybody hates (especially writers for PC magazines), so at least we're not in the minority.

misconception: it's pronounced steve jobes

Truth: It's Steve Jobs

Why that is: 'Cause that's how it's spelled, and that's how he pronounces it. Every week I meet a PC user who mispronounces Steve Jobs name as "Steve Jobes." He's not a Biblical figure (although right now it seems like he can walk on water), he's just another average billionaire, celebrity, visionary, genius guy. Here's a good way to remember it: Think of all the Wall Street analysts who told their clients to sell their Apple stock two years ago because they were certain Apple was going out of business. These stock brokers lost their "Jobs."

misconception: iMacs are for home users

Truth: It is for home users. And business and everybody else

Why that is: Apple has marketed the iMac as a consumer machine. So easy to set up a child could do it. Get on the Internet, in just minutes. Blah, blah, blah. It worked. Consumers all around the world bought millions of 'em. They're great. But iMacs make outstanding business computers too. Forget for a moment that it's an iMac; forget that it looks cool; forget that it's in color—it's an incredibly fast, powerful, fully featured computer at an incredible price.

A friend of mine wanted to buy a Macintosh, and he

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The Seven Deadly Macintosh Sins:

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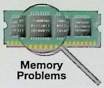
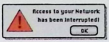


Memory Problems

Viruses

Damaged Software

Hardware Problems



Network Problems

Disk Damage

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TechTool Pro can also help you in between times of trouble. Our disk and directory optimize features can help improve the performance of your Macintosh as well as help circumvent problems before they happen. The TechTool Protection control panel will regularly check your system so you don't have to. It will also back up critical directory data, so if something goes wrong, you'll be up and running in no time flat.

But just because TechTool Pro is the most advanced Macintosh troubleshooting utility available doesn't mean that it has to be difficult to use. Our easy-to-use interface makes checking and fixing your Macintosh as easy as pressing one button. For advanced users, expert access allows you to control and configure TechTool Pro in almost any way you wish.

So if Macintosh troubles are turning your life into a living Hades, check out the tool of the trade: TechTool Pro. After all, you have the most powerful computer in the world. Shouldn't you be using the most powerful utility?

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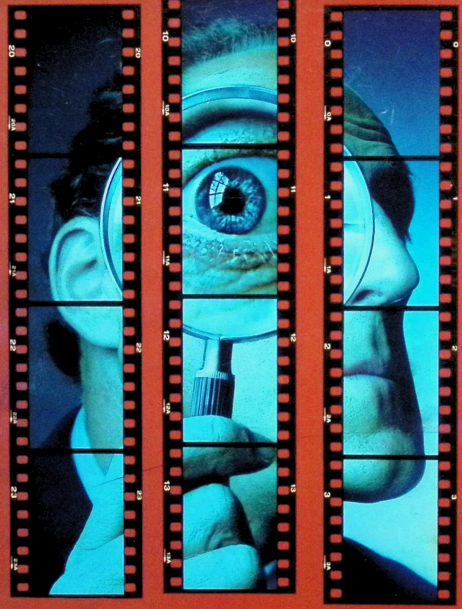

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